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Thursday 5 July 2012

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The chair photographed in Brook House, London.

FROM THE COLLECTION OF THE LATE LORD FORTE (LOTS 1-2)

1

A PAIR OF GEORGE II MAHOGANY ARMCHAIRS

CIRCA 1745-55

Each with a shaped rectangular padded back with gadrooned border and scrolled acanthus-carved terminals, above scrolled arms and a padded seat on scrolled X-shape front supports, centred by a shell and bell-flower cartouche and joined to cabriole rear legs by a conforming X-stretcher, each with blue-bordered paper label with red printed text 'THE PROPERTY OF/ MRS. I. M. SIEFF' one chair marked to the rear rail V the other VV
Chair V: 38½ in. (98 cm.) high; 25¼ in. (64 cm.) wide; 24 in. (63 cm.) deep
Chair VV: 38½ in. (98 cm.) high; 25 in. (63.5 cm.) wide, 24½ in. (62 cm.) deep (2)

£40,000-60,000

US$61,000-90,000
€45,000-67,000

PROVENANCE:
Probably Francis Seymour-Conway, 1st Earl of Hertford, either for Ragley Hall, Warwickshire, or for 16 Grosvenor Street, London, and thence by descent.
Israel Sieff, Brook House, London in 1936 (a set of ten).
Sir Charles Forte, Chester House, London, acquired from Jeremy Ltd., 16 June 1972 (a set of four).

LITERATURE:
Pauline C. Metcalf, Syrie Maugham, New York, 2010, pp.221 - 225, illus. p.225.





This pair of chairs and the following lot were in the collection of Israel Sieff (d.1972), and his wife Rebecca (d.1966) at their stylish London apartment, Brook House, Mayfair in 1936 (Pauline C. Metcalf, *Syrie Maugham, Staging Glamorous Interiors*, New York, 2010, p.225). Almost certainly inspired from designs by William Kent (d.1748) who was supplying related chairs to the Royal family in this period, they were possibly made by London's foremost cabinet-maker, William Hallett Snr. (d.1781). While variations of this model exist at other great houses the identical model exists at Ragley Hall, Warwickshire and it seems likely that the present chairs were part of a larger suite. However, if this is the case it has not been possible to trace when this set left Ragley.

ISRAEL SIEFF AND BROOK HOUSE

Israel Sieff together with his brother-in-law, Lord Marks of Broughton, was joint architect of the Marks and Spencer Empire, and of 'the retail revolution which their imaginative methods brought about' ('Obituary', *The Times*, 15 February 1972, p.14). Apart from his remarkable commercial success, Sieff was a natural diplomat, economist and widely cultured man who loved music, good food, and was a connoisseur of claret. The freehold of the remarkable block of flats at Brook House, erected between 1933 and 1935, was owned by Louis and Edwina Mountbatten, 1st Earl and Countess Mountbatten, whose own penthouse flat, decorated by Rex Whistler, was on the upper two floors. Brook House epitomized modern luxurious living of the 1930s, comparable 'with the best of its kind in either Paris or New York' ('Brook House', *Country Life*, 24 June 1939, p.686). The Sieff's exclusive Brook House apartment was furnished with a blend of traditional and Art Deco furniture, reflecting the fashionable taste of the period, by one of London's premiere decorators, Syrie Maugham (d.1955). For Israel Sieff and his wife the apartment was a statement reflecting their modernity, social position and wealth. In 1936, these chairs were photographed in the Dining-Room at Brook House with its wall panelling of South American cedar, green silk taffeta curtains, large oriental carpet and 'Kentian' sideboards with dolphin-entwined bases (Metcalf, *op.cit.*, p.225).

THE DESIGN

The design for the chairs is inspired by traditional X-frame chairs that have been adapted by William Kent to conform to neo-Palladian precepts, including a pair of armchairs made for either Chiswick Villa or Devonshire House (Adam Bowett, *Early Georgian Furniture 1715-1740*, Woodbridge, 2009, p.194, pl. 4.103). Similar chairs, with stools en suite, were supplied by Henry Williams to Kent's design for the Queen's Withdrawing Room at Hampton Court Palace in 1737. Another example, a chair of state, probably designed by Kent, was commissioned from James Richards for the Prince of Wales' palace at Kew (*ibid.*, p.195, pl. 4.104).

Of two comparable suites of X-frame seat-furniture the closest is that formerly in the collection of Sir William Beauchamp-Proctor, Bt., at Langley Park, Norfolk, illustrated in *Country Life* in 1927 ('The Furniture of Langley Park, Norfolk - I', *Country Life*, 15 October 1927, p. 569, figs. 4 and 5). The Langley Park suite is unattributed, though often given to Thomas Chippendale on the strength of Oliver Brackett's argument (O.Brackett, *Thomas Chippendale*, London, 1925, pp.52-53, and pl. XII). However, the skilled and prolific cabinet-maker William Hallett Snr. was supplying substantial quantities of furniture to Sir William between May and August 1748 (Norfolk CRO, BEA 305/41), and it seems much more likely that it was he that made the suite. Given the similarity to the present lot, he can justifiably be credited with these also. A set of six armchairs from the Langley Park suite was sold by Sir Christopher Proctor-Beauchamp, Bt., Christie's London, 10 April 1975, lot 134 (£2,000), and another pair was sold by the same vendor, Christie's London, 6 July 1995, lot 101 (£38,900 including premium).

A second comparable suite, though executed in giltwood, is that supplied in the 1740s to Lyonel Tollemache (d.1770), 4th Earl of Dysart, for Ham House, Surrey (P. Thornton, 'Ham House', *Furniture History*, 1980, fig. 152). Again no definitive attribution can yet be made for the Ham suite, though records survive in the Ham archives suggesting William Bradshaw (d.1748), Peter Hasert (d.1746) or George Nix (d.1744) as possible candidates. Bills survive for Nix confirming that he was supplying much of the 4th Earl's new furniture in mahogany including chairs, tables, pier-glasses, picture frames, chests of drawers, dumbwaiters, close-stools, firescreens and chimney boards (Maurice Tomlin, 'From Love-Seats to Firescreens, 18th Century Furnishings at Ham House', *Country Life*, 10 November 1977, pp. 1418-1425).



The related chairs in the Volury Room, Ham House, Surrey.

RAGLEY HALL - 'ONE OF THE FINEST BAROQUE INTERIORS IN ENGLAND'

The Ragley Hall suite was probably acquired by Francis Seymour-Conway (d.1794), 2nd Baron Conway, (created Viscount Beauchamp and Earl of Hertford in 1750). He had inherited Ragley in 1732 as a fourteen-year-old, but spent the next few years travelling in Italy and Paris. On his return he took his seat among the Peers in 1739 and married in 1741. The building of Ragley had commenced in 1680 to the designs of Robert Hooke, but the hall was still unfinished when Francis inherited. For the next 16 years it remained largely uninhabited until James Gibbs (d.1754) was engaged to complete the interiors and decorate the hall (Howard Colvin, *A Biographical Dictionary of British Architects 1600 - 1840*, London, 1995, p.405). In the meantime Francis divided his time between a small building to the rear of the Hall, and London, where he took the lease on 16 Grosvenor Street, the substantial townhouse whose previous tenant was Sir Robert Walpole's eldest son.

James Gibbs was trained in Rome under Carlo Fontana, so when he returned to England in 1709 he immediately became the premier exponent of Italian Baroque architecture. Despite his Catholicism he enjoyed an unrivalled Tory patronage and was responsible for many great country house commissions, including Cannons, Middlesex and Ditchley House, Oxfordshire.

By the 1750's he was in the twilight of his career and his style must have been considered somewhat *démodé*, but it was appropriate that the Earl should have engaged Gibbs in a house on which work had commenced some seventy years earlier. Horace Walpole visited Ragley in 1751, and wrote that the Earl and his family had 'begun to inhabit the naked walls of the attic storey' while the main storey was 'unfloored and unceiled'. Of the rooms Gibbs created on that level, the Great Hall came to be regarded as being among the finest Baroque interiors in the country, successfully incorporating rococo stucco work (Arthur Oswald, 'Ragley Hall, Warwickshire - II', *Country Life*, 8 May 1956,). The present chairs, supplied around the same date that Gibbs was in attendance, would have been suitable furnishings in such splendid surroundings.



The related chair from Langley Park, Norfolk.



FROM THE COLLECTION OF THE LATE LORD FORTE (LOTS 1-2)

2

A PAIR OF GEORGE II MAHOGANY ARMCHAIRS

CIRCA 1745-55

En suite with the previous lot, each with a shaped rectangular padded back with gadrooned border and scrolled acanthus-carved terminals, above scrolled arms and a padded seat on scrolled X-shape front supports, centred by a shell and bell-flower cartouche and joined to cabriole rear legs by a conforming X-stretcher, each with blue-bordered paper label with red printed text 'THE PROPERTY OF/ MRS. I. M. SIEFF', one chair marked to the rear rail X the other XI
Chair X: 38½ in. (98 cm.) high; 26 in. (66 cm.) wide; 24.2 in. (63 cm.) deep
Chair XI: 38¾ in (98.5 cm.) high; 24¾ in. (62.5 cm.) wide; 24½ in. (62 cm.) deep (2)

£40,000-60,000 US$61,000-90,000
€45,000-67,000

PROVENANCE:
Probably Francis Seymour-Conway, 1st Earl of Hertford, either for Ragley Hall, Warwickshire, or for 16 Grosvenor Street, London, and thence by descent.
Israel Sieff, Brook House, London in 1936 (a set of ten).
Sir Charles Forte, Chester House, London, acquired from Jeremy Ltd., 16 June 1972 (a set of four).

LITERATURE:
Pauline C. Metcalf, Syrie Maugham, New York, 2010, pp.221 - 225, illus. p.225.

These chairs, *en suite* with the previous lot, are probably from the set delivered to the 1st Earl of Hertford, around 1745 - 55. The interiors at Ragley were completed by the architect James Gibbs (d.1754) in the early 1750s, work on the shell of the house having started some 70 years earlier. Gibbs' Great Hall at Ragley has been described as 'one of the greatest Baroque interiors in England'. They are likely to have been supplied by the skilled and prolific cabinet-maker William Hallett Snr. (d.1781) on the basis of their close similarity to chairs and a sofa at Langley Park, Norfolk. Some chairs from the suite remained at Ragley where they were photographed in the Billiards Room in the second half of the 20th century.

From 1935 ten of the chairs were in the collection of Israel (d.1972) and Rebecca Sieff (d.1966), at their Brook House apartment, one of London's most stylish addresses, decorated by the legendary Syrie Maugham with a blend of the traditional and Art Deco.

For further information see note to previous lot.

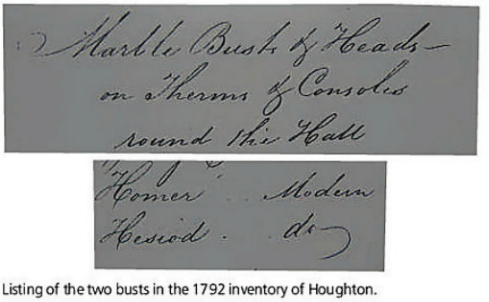








The bust of Plato in the Marble Hall at Houghton © Country Life.



Listing of the two busts in the 1792 inventory of Houghton.

THE PROPERTY OF A LADY OF TITLE

*3

A PAIR OF CARVED MARBLE AND ORIENTAL ALABASTER BUSTS OF HOMER AND PLATO

ITALIAN, PROBABLY ROMAN, 17TH CENTURY

Each marble head set into alabaster-veneered shoulders; each on a circular marble socle; repairs and restorations to areas of the shoulders; minor chips and damages
30 in. (76 cm.) high; 35½ in. (90 cm.) high, overall (2)

£200,000-300,000 US$310,000-450,000 €230,000-340,000

PROVENANCE:
Supplied to Sir Robert Walpole, later first Earl of Orford (1676-1745) for the niches of the Stone Hall at Houghton, and by descent to
David, 7th Marquess of Cholmondeley; his sale Christie's, London, 8 December 1994, lot 133, where acquired by the present owner

LITERATURE:
Horace Walpole, *Aedes Walpolianae*, privately printed, 1747, p. 69.

Robert Walpole (1676-1745) is considered to be the first British Prime Minister due to his unequalled influence over the Cabinet in the 1720s, '30s and early '40s. His rise to power in the political sphere was reflected in his building programme at the family estate in Norfolk, Houghton Hall, and in the art collection he amassed. A magnificent Palladian house was designed by Colen Campbell with interiors by William Kent. The collection of paintings, sculpture and furniture (the latter supplied by the most important craftsmen of the day) was considered to be one of the finest in Europe. The paintings would later be sold to the Empress Catherine the Great of Russia and are today in the Hermitage, St. Petersburg. One of the most important rooms at Houghton remains the Marble Hall, a two story entrance which had as its sculptural focus a huge bronze group of the *Laocoön* by François Girardon, and which combined reliefs by the contemporary sculptor Michael Rysbrack, as well as antiquities and 'modern' sculpture such as the present busts. The intermingling of antique and classicising sculpture of more recent manufacture was an increasingly common phenomenon in the period, as collectors found it more difficult to acquire antique pieces of high quality. The acceptance of this 'blending' of the old and new was made easier due to the tradition of commissioning contemporary sculptors of the stature of Algardi, Duquesnoy and Bernini to restore or complete fragmentary antiquities (J. Montagu, *Roman Baroque Sculpture - The Industry of Art*, London, 1989, p. 151).

The present busts appear in several inventories of the collection at Houghton including the *Aedes Walpolianae* of 1747, where they are are described as Homer and Hesiod. This is repeated in the inventory of 1792: 'Marble Busts & Heads -/ on Therms & Consoles/ round the Hall …./ Homer Modern/ Hesiod do [ditto]' (see illustration). The pairing of these two historical figures would seem logical, as both were poets in ancient Greece who were thought to be active at a similar date. In fact, the second bust clearly represents the Greek philosopher Plato, but mis-identifications such as this often occurred, either by genuine accident or at the instigation of unscrupulous dealers who recognised one subject might be more appealing to a purchaser than another.

The busts, which combine white marble heads of the highest quality on shoulders luxuriantly veneered in oriental alabaster, remained in the Marble Hall at Houghton until they were sold at Christie's in London in 1994 to the present owner.



4

AN URBINO ARMORIAL *ISTORIATO* PLATE

CIRCA 1530-33, THE REVERSE INSCRIBED BY NICOLA DA URBINO

Painted by Nicola da Urbino with a sculptor carving a figure from a block of stone, a statue of female figure, possibly Venus, nearby, before a dilapidated wall, a bush springing from the edge of the wall with a shield suspended from its branches and surmounted by a coronet, the centre of the plate with a bearded herm, Vitruvius to the right holding a book and pointing with his left hand, before curved steps leading to a curved columned building with sculptures in niches, one step inscribed *10*, the step below *VICTRV*, within a dark blue line and ochre band rim, the reverse inscribed *Vitru uio di archite / ctura principe e / michael* followed by a monogram *·TF·* (?) within two pairings of concentric ochre line and band borders (broken into sections and restuck with some small filled losses along the breaks, breaks clearly visible on reverse, obverse with discreet over-painting along break lines, rim with very slight minor flaking to glaze and some restored rim chips)
10.5/16 in. (26.3 cm.) diam.

£200,000-300,000 US$310,000-450,000 €230,000-340,000

This plate, which is currently unrecorded, is an exciting addition to three other pieces from a set which has the same coat-of-arms. The three pieces, now all in museums, are a large plate painted with *Camillus saving Rome*,[1] a plate painted with *Caesar leaving Rome* (inscribed *Chome Cesare siparti di Roma*)[2] and a plate painted with *Daedalus and Pasiphae*.[3]

The coat-of-arms is for the Paleologo Marquesses of Montferrat. The last Paleologo marquess was Giovanni Giorgio Paleologo (1488-1533), who was marquess between 1530 and 1533, establishing the *terminus ante quem* for this plate as mid-1533. In armorial terms, it is possible that the plate could have been executed slightly earlier in the time of Bonifacio IV (1512-1530), who succeeded as marquess in 1518, but stylistically this plate appears to date from 1530 or the following few years, making it much more likely that it was painted in Giovanni Giorgio's time as marquess.[4]

Giovanni Giorgio Paleologo died childless, and his heir was his niece, Margherita, who married Federico Gonzaga, Duke of Mantua, in 1531. Unlike nearly all states in Italy, the marquisate of Montferrat could be passed on via the female line. After her uncle's death in 1533, Margherita became Marchesa del Monferrato *suo jure*. In 1536 Emperor Charles V conferred the Montferrat title to Federico, and the marquisate subsequently continued in the Gonzaga family lineage.


IO
VICTRV

It is currently thought by some scholars that the set with the Paleologo arms (of which this plate is a part), and a set painted for Federico and Margherita with their impaled Gonzaga Paleologo arms,[5] is actually 'part of a single service or commission'. It is also thought that the two surviving plates which bear the *impresa* of Federico Gonzaga[6] (and no coat-of-arms) could also be part of the same service or commission, and that the three groups 'should be seen as one'. However, there is no documentary evidence to support this view.[7]

It is much more probable that the set with Paleologo arms and the set with impaled Gonzaga Paleologo arms are distinct commissions, as originally suggested by John Mallet in 1981.[8] It seems unlikely that the Paleologo Marquess's arms would be used for Margherita when she was married to a duke, and her uncle was the marquess. It seems equally unlikely that Margherita would simultaneously use the Paleologo arms and the impaled Gonzaga Paleologo arms. Her husband Federico was anxious to ensure that the marquisate continued in the Gonzaga family line, and after Giovanni Giorgio's death it took three years for Federico to have this formally confirmed by the Emperor Charles V.[9] It seems improbable that Margherita would emphasize this by using her Paleologo arms after her uncle's death. The circumstances behind the commission of the Paleologo set currently remains unclear, but it is very likely that the commission was connected in some way to the Gonzaga family. Federico's sister, Eleonora Gonzaga (1493-1550) had commissioned Nicola da Urbino to paint an armorial maiolica service for their mother, Isabella d'Este (1474-1539), in the 1520s,[10] and it is thought that other armorial services painted by Nicola at a similar time could have been commissioned via connections with the Gonzaga family.[11]

One possibility is that the circumstances surrounding Federico Gonzaga's union with Margherita Paleologo in 1531 could have necessitated a gift to her uncle, the Marquess. The Paleologo Marquesses of Montferrat were a cadet branch of the famous Palaeologus family, the last dynasty to rule Byzantium until the fall of the city and its empire in 1453. Not only did the Paleologo family have important ancestry, but the marquisate of Montferrat was politically and strategically significant. Federico Gonzaga's mother, Isabella d'Este, was from an old aristocratic family, and was eager for her son to marry well. At the time the Gonzagas were very 'new' to the aristocracy; it had been less than a hundred years since Gianfrancesco Gonzaga had bought the title of Marquess of Mantua from Emperor Sigismund for 120,000 gold florins in 1433.[12] A Gonzaga Paleologo marriage would enhance the Gonzaga family's standing, and Isabella successfully engineered a marriage between her son Federico and Maria Paleologo (1508-1530). They married in 1517 when she was only eight, and the marriage contract stipulated that Maria would remain with her parents until she turned sixteen, when she could move to Mantua and the marriage could be consummated.

Federico became marquis of Mantua in 1519, and by then better marriage prospects had cropped up, and he persistently delayed the arrival of his bride to Mantua. In addition, Federico sired two illegitimate children by Isabella Buschetti, the beautiful wife of Count Francesco Gonzaga Calvisano (a cadet branch of the Gonzaga family). With the help of his mother Isabella, in 1529 he obtained permission from Pope Clement VII for an annulment of the unconsummated marriage. However, the current marquess of Montferrat, Maria's younger brother Bonifacio IV, had an accident while hunting and died in June 1530. The last male heir in the Paleologo line was now Maria's uncle, who was old and unwell, and it was clear that before long Maria would be the new heir.

Given that the marquisate could pass via Maria through to the Gonzaga family, bringing with it significant territorial gain for the Gonzagas, Federico changed his direction rapidly. He now pursued Maria, feigning bouts of terrible guilt for having annulled the marriage before consummation. The Pope obligingly declared the marriage still valid, but as this declaration arrived Maria died suddenly in September 1530, aged only twenty-one, leaving her younger sister, Margherita, the heir to her uncle's territories, title and fortune. Federico's attention then turned to Margherita, whom he married instead, in October 1531.

Against this backdrop it is tempting to speculate whether the Paleologo set could have been given to Margherita's uncle, Giovanni Giorgio Paleologo, by Federico around the time of their marriage in 1531, or even slightly before, in 1530. A few months after Bonifacio's death in 1530, an exchange of correspondence between 'Ioanfrancesco, alias El Poeta' in Pesaro and Federico's secretary took place which suggests that Federico was intending to commission a maiolica service. In the first letter, dated 1 August 1530, Giovan Francesco 'El Poeta' wrote:

'I have been in Urbino and have seen really excellent ware painted with landscapes, fables and histories, to my eyes of surpassing beauty, and have explained to them about the service of which you wrote to me. The answer has been that they can't tell me the price unless they know the quality and quantity, but they say two gold ducats, and two and a half for one of those big dishes' and he goes on to say *'..but I didn't tell them why I want the said service'*[13]

On 25 August El Poeta wrote to Federico's secretary again, saying that he felt certain he could arrange for the price to be lowered, and asking for specification of the number and types of pieces:

'because when your wishes and those of my Lord Duke are understood, as soon as I can I shall set off and will arrange for the said maiolica, and I believe I shall have nearly a hundred pieces for the twenty-five scudi, leaving out the large dishes which cost a scudo each'.



Detail of Nicola da Urbino's inscription on the reverse.



It is possible that these letters could refer to an order for a maiolica service to be given by Federico to the Marquess of Montferrat, but in the absence of further documentary evidence this is pure speculation, as it could refer to a different order, or the order may never have been carried out. Although it is possible that Federico had intended the service to be for himself, as El Poeta wrote *'...but I didn't tell them why I want the said service'*, could it be more likely that the service was intended for someone else? Whether the service was gifted to the marquess or not remains unclear, but it is interesting to note that after Gian Giorgio's death in 1533, Federico should have felt it necessary to make a payment to his widow.[14]

The subject depicted on the plate appears to be a curious choice, as it does not fit with the more usual themes taken from Ovid's *Metamorphoses* or from Roman History, among others. The inscription on the reverse *Vitru uio di archite / ctura principe e / michael* translates as 'Vitruvius, the prince of architecture, and Michael', and this is followed by a monogram, which appears to be *TF* or *FT*, the significance of which is not yet clear.

The sculptor, hammering away furiously at a block of stone, is presumably Michelangelo as the inscription on the reverse suggests. He has been given a rather idealised and classicised appearance, and his profile does not strictly resemble Michelangelo's profile, but curiously, the face of the stone herm in the centre, however, does appear to resemble Michelangelo's features. It is remarkable that the living artist Michelangelo should be depicted together with Vitruvius, the great man from Antiquity, and it also remarkable because it appears to be a unique depiction of Michelangelo on maiolica.[15] There are two additional inscriptions on the steps below Vitruvius; *10* and *Victrv.*[16] Vitruvius is shown holding a book, and it seems plausible that *10* should refer to book 10 of Vitruvius's *De architectura*, or *'Ten Books of Architecture'*,[17] which discusses, amongst other things, the use and construction of machines and Roman siege engines. In the sixteenth century, artists were frequently engaged in developing the cutting-edge technology of war machines or fortifications, and a possible link between Michelangelo and Vitruvius's book 10 is that Michelangelo was responsible for the fortifications of Florence during its siege in 1530 by Imperial and Papal forces.[18]



Detail of inscription on the obverse.

Whatever the significance of the subject of this plate, it is unclear if it was indented to be fully understood by the recipient. Nicola's service made for Isabella d'Este in the 1520s clearly had the client in mind, as it is adorned with her personal devices and *imprese*, which were 'a source of particular pleasure in the conversations presided over by Elisabetta Gonzaga'.[19] However, other aspects of the d'Este service suggest that Nicola depicted whatever themes he saw fit, along with how they were depicted. John Mallet noted Nicola's 'mingling within a single service of stories without any obvious connecting theme' and he pointed out that on pieces with subjects from Ovid's *Metamorphoses* Nicola 'does not illustrate the narrative of Ovid's Latin but rather the text in Italian that accompanies the Venetian woodcuts.[20] Had Nicola been following instructions from Isabella and the learned humanists of the Court of Mantua, this would surely not have been the case'.[21]

A print resembling the figure of Vitruvius has not been found. It is possible that Nicola could have used Marcantonio Raimondi's engraving *Hercules Killing the Centaur Nessus*[22] as a source of inspiration for his figure of Michelangelo, as the pose is very similar, but the pose of the lower part of the body is closer to another figure (in reverse) on a circle of Marcantonio Raimondi print, so it is equally possible that both figures of Vitruvius and Michelangelo are Nicola's own. Although in the 1530s Nicola did make use of more sophisticated prints, principally after Raphael's works, he was not a painter who was reliant on prints, unlike some of his fellow painters working in Urbino at that time.

1. Which is larger (45 cm. diameter), and at Wawel, Cracow, see Maria Piatkiewicz-Dereniowa, *Majolika wloska w zbiorach wawelskich*, Cracow, 1975, no. 22.
2. In the Museo Correr, Venice, see G. Liverani, 'Le 'Credenze' maiolicate di Isabella d'Este-Gonzaga e di Federico II Duca di Mantova', in *Corriere de'Ceramisti*, no. 17, 1939, p. 14.
3. In the Hermitage, St. Petersburg, see E. Ivanova, Exhibition Catalogue, *Il secolo d'oro della maiolica. Ceramica italiana dei secoli XV-XVI dalla raccolta del Museo Statale dell'Ermitage*, Museo Internazionale delle Ceramiche, Faenza, 2003, no. 36 (Hermitage inventory phi 3033).
4. During the 1530s Nicola's style of execution became more free than it had been in the 1520s, and he used russet-coloured shading on the flesh of his figures.
5. Four pieces of the set are painted by Nicola da Urbino, and if a fifth piece, a large dish with the same impaled arms which is signed and dated by Francesco Xanto Avelli, is part of the same Gonzaga Paleologo set, then Xanto must have worked in collaboration with Nicola on the set, as he did with some other armorial commissions. Nicola's four pieces are all undated, but Xanto's dish is dated 1533. It is therefore plausible that the date for the Gonzaga Paleologo set could also be 1533, but there is no firm evidence for this. For the British Museum Gonzaga Paleologo plate, and a listing of the other pieces, see Dora Thornton and Timothy Wilson, *Italian Renaissance Ceramics, A catalogue of the British Museum collection*, London, 2009, Vol. I, pp. 240-243, no. 147.
6. The *impresa* or device of Mount Olympus was granted to Federico Gonzaga, along with his title of Duke of Mantua, by Emperor Charles V in 1530.
7. A view held by Thornton and Wilson, see *ibid.*, 2009, Vol. I, p. 242. The case for all three groups possibly belonging to one commission has been made on stylistic grounds and the iconographical scheme of the pieces. Iconographical pairings between pieces from the three different groups have been made, but it is not certain that the Xanto dish belongs to the set, and although there appears to be some schematic unity between some of the pieces, there is not schematic unity between all of the pieces from the three different groups. It was



The coat-of-arms of the Paleologo Marquesses of Montferrat.

characteristic for Nicola to not necessarily depict scenes which have any unifying theme; his earlier service for Isabella d'Este includes pieces which do not have any thematic relationship with others in the set.

8. See J.V.G. Mallet, 'Mantua and Urbino: Gonzaga Patronage of Maiolica', *Apollo*, September 1981, p. 169, note 31. He has however revised this view; see J.V.G. Mallet, 'Nicola da Urbino and Francesco Xanto Avelli', *Faenza*, No. IV-VI, 2007, p. 233.
9. The marquisate was a fiefdom of the Empire, and the title was conferred on Federico by Emperor Charles V on 29th November 1536, officially confirming that the marquisate would continue in the Gonzaga line, in addition to his other territories and title as Duke of Mantua.
10. For the most current discussion of the service made for Isabella d'Este, see D. Thornton and T. Wilson, *ibid.*, 2009, Vol. I, pp. 230-236. A *tondino* from this service was sold by Christie's Paris on 17 December 2009, lot 50.
11. See Thornton and Wilson, *ibid.*, 2009, p. 238 for a discussion of the possible connections with the Calini Service and the Valenti Gambera Service.
12. See Charles M. Rosenberg (ed.), *The Court Cities of Northern Italy, Milan, Parma, Piacenza, Mantua, Ferrara, Bologna, Urbino, Pesaro, and Rimini*, New York, 2010, p. 14, note 11.
13. The letter was written to Gianjacopo Calandra, cited by G. Vitaletti, *Francesco Xanto Avelli*, 1912, pp. 7-8, note 2, and by J.V.G. Mallet, *ibid.*, 1981, p. 167.
14. In addition to seeking Emperor Charles V's confirmation of his position as Marquess of Montferrat, see note 9. Before he became marquess Giovanni Giorgio had given up his bishopric and had been laicized, enabling him to become marquess. He married on 21st April 1533 but died only 9 days later.
15. Depictions of Michelangelo's works on maiolica are known, including a ewer stand in the British Museum depicting Michelangelo's David, which curiously appears to have been derived from Raphael's drawing of the sculpture, see Thornton and Wilson, *ibid.*, pp. 246-249.
16. On previous services, such as the Correr Museum Service (in Venice), Nicola included inscriptions below the various characters depicted to identify them. See Françoise Barbe, *et al.*, Exhibition Catalogue, *Majolique, La faïence italienne au temps des humanistes 1480-1530*, Château d'Ecouen, October 2011-February 2012, Paris, 2011, pp. 164-195. Whether the *Victrv* was intended as an abbreviated form of Vitruvius, or if it refers to something different, is unclear.
17. The Roman writer, architect and engineer, who served in the Roman army under Julius Caesar. Vitruvius's *'De architectura'*, or 'Ten Books of Architecture', is the most complete architectural book to have survived from Antiquity. Divided into ten parts, it covers almost every aspect of Roman building from temples, town planning and building materials to war machines.
18. The citizens of Florence had been in revolt from Medici rule for three years. The Medici Pope, Clement VII, with support from Charles V, retook Florence and established Medici rule. The siege of Florence followed the terrible events of the Sack of Rome three years earlier in 1527, which had traumatised Italy and profoundly affected people at all levels of society, including many artists. Political allegories were being painted on maiolica at Urbino at that time, so it is conceivable that this plate may refer to the siege of Florence in a political way. Xanto Avelli and Giulio da Urbino, who worked in close proximity to Nicola in Urbino, were producing political allegories on their maiolica in response to the Sack of Rome and the Siege of Florence, see Dora Thornton, 'An allegory of the Sack of Rome by Giulio da Urbino', *Apollo Magazine*, June 1999, pp. 11-18, and J.V.G. Mallet, 'Xanto: i suoi compagni e seguaci' in *Francesco Xanto Avelli da Rovigo Atti del Convegno Internazionale di studi 1980*, Rovigo, 1987, p. 77.
19. *Spesso si faceano imprese, come oggidì chiamiamo:* Catiglione, *Il Cortegiano*, I, 5, cited by Thornton and Wilson, *ibid*, 2009, p. 232.
20. The woodcuts were the illustrations in *Ovidio metamorphoseos vulgare* published in Venice in 1497.
21. J.V.G. Mallet, *ibid.*, 1981, p. 165.
22. Bartsch, Vol. 26, p. 278, no. 290 (221).

THE BRAND CABINET



Thomas Brand by George Knapton, 1784, Society of Dilettanti.

THE PROPERTY OF A GENTLEMAN (LOTS 5-6)

~5

A GEORGE II IVORY-MOUNTED PADOUK MEDAL CABINET

THE DESIGN ATTRIBUTED TO HORACE WALPOLE, THE EXECUTION ATTRIBUTED TO WILLIAM HALLETT, 1743, THE IVORY PLAQUES ITALIAN, EARLY 18TH CENTURY, THE EAGLES' HEADS POSSIBLY BY JACOB FRANS VERSCOVERS

The triangular pediment carved with foliage and egg-and-dart, centred by an oval plaque depicting a lion, above a frieze of ribbon-tied oak leaves and acorns, the crossbanded doors with further round, oval and rectangular plaques depicting profile portraits, standing figures, and mythological scenes, enclosing a black velvet-lined interior, the apron with a small oak-lined drawer flanked by carved ivory eagles' heads and hung with foliate and floral swags, the reverse with red wash
52½ in. (134 cm.) high; 38½ in. (98 cm.) wide; 8¼ in. (21 cm.) deep

£800,000-1,200,000 US$1,200,000-1,800,000 €900,000-1,300,000

PROVENANCE:
Made in 1743 for Thomas Brand, probably for 22 St. James's Square, and thence by descent at The Hoo, Hertfordshire, to
The Viscount Hampden
Sold Christie's London, 20 October 1938, lot 72, purchased by Harper
Sold Christie's London, The Property of a Lady, 27 November 1980, lot 24, purchased by R. A. Lee
Acquired from Henry Phillips shortly thereafter

LITERATURE:
Ralph Edwards, 'Cabinets Made for Horace Walpole and Thomas Brand', *The Burlington Magazine*, March 1939, pp. 128-131
Ralph Edwards and Percy Macquoid, *The Dictionary of English Furniture*, rev. ed., vol. 1, 1945, p. 181
Geoffrey Beard and Judith Goodison, *English Furniture 1500-1840*, Oxford, 1987, p.131, pl.2
Peter Hale, *Noble & Splendid; Scandal Honour and Duty, The Families of Kimpton Hoo*, 2008, p.8
Ed. Christopher Wilk, *Western Furniture 1350 to the Present Day in the Victoria and Albert Museum London*, London, 1996, pp.96-97





The Walpole Cabinet
© Victoria and Albert museum



Interior of Horace Walpole's cabinet displaying his collection of miniatures.

THE BRAND CABINET

In 1743, the antiquarian Horace Walpole (d.1797) designed a cabinet for the display of 'medals' for his 'very intimate friend', Thomas Brand (d.1770) of The Hoo, Hertfordshire, and one for himself, a miniature 'Classical Temple of the Worthies', conceived to complement the classical interiors of his displayed at his pioneering Gothic masterpiece, Strawberry Hill, Middlesex, and now in the Victoria and Albert Museum (W.52-1925) (Ed. W.S. Lewis, *The Yale Edition of Horace Walpole's Correspondence*, New Haven, 1937-84, vol. XX, p. 434). Both cabinets' Palladian architectural form was possibly inspired by the designs of William Kent (d.1748) for the Walpole family seat at Houghton, Norfolk, in particular door cases at the property that resemble the triangular pediment of these cabinets. Walpole had a lifelong friendship with Brand, the pair were educated at Eton and Cambridge, Walpole later affectionately describing Brand as 'our old schoolfellow' in correspondence with another Old Etonian and antiquary, 'Cardinal' Cole, (W.S. Lewis, *op.cit.*, vol. I, p.198). Brand was very much part of Walpole's set, making the Grand Tour to Italy in 1738-39, as did Walpole from 1739-41. In 1754, the year of Brand's second visit to Italy, Walpole had no hesitation in recommending Brand to his friend, Horace Mann, the British Envoy in Florence, 'you will love him much, if he stays anytime with you' (W.S. Lewis, *op.cit.*, vol. XX, p.435). With a shared interest in classicism stimulated by their respective Grand Tour expeditions, these cabinets were undeniably a testament to the friendship of the two men.

The two cabinets, embellished with classical ivory bas-reliefs that differ in subject matter to reflect the personal taste of their respective owners, were intended to house classical antiquities; in July 1743, Walpole wrote to Mann, 'I have a new cabinet for my enamels and miniatures just come home, which I am sure you would like: it is of rosewood; the doors inlaid with carvings in ivory' (W.S. Lewis, *op.cit.*, vol. XVIII, p.277). Supplied within a couple of years of Walpole's return from the Grand Tour in September 1741, their date suggests that they were the first pieces of furniture commissioned for Brand's and Walpole's growing collections of antiquities, and are therefore highly significant (Clive Wainwright, *The Romantic Interior*, New Haven and London, 1989, p.74). Walpole used all the space available in his cabinet to hang enamels and miniatures including the back of the cabinet doors, and one can assume that Brand did likewise. While Walpole's collection comprised a miscellany of portraits including 'Venus, Cupid, and other figures in enamel', family members and friends, we know that in 1938, the Brand Cabinet contained five wax medallion portraits inscribed on the backs in Walpole's hand, one of them by Isaac Gosset representing Colonel John Selwyn of Matson, Gloucestershire, who died in 1757 and was the father of George Selwyn, Walpole's friend (*A Description of the Villa of Horace Walpole, Youngest Son of Sir Robert Walpole Earl of Orford at Strawberry-Hill near Twickenham With an Inventory of the Furniture, Pictures, Curiosities, etc.* 1774, p.77; Ralph Edwards, 'Cabinets made for Horace Walpole and Thomas Brand', *The Burlington Magazine*, March 1939, p.131).



View of Walpole cabinet at Strawberry Hill

The Horace Walpole Cabinet was moved from Arlington Street to the'Tribune', named after the Medici treasure room in the Uffizi in Florence, at Strawberry Hill after 14 April 1763 when the room's refurbishment was complete, the cabinet forming the focal point of this *Wunderkammer*. Almost certainly Walpole conceived his cabinet for his Arlington Street address because of its classical interiors, which contrast to the Gothic splendour at Strawberry Hill. Given that Brand made no significant modifications to The Hoo until 1760-64 when William Chambers remodeled the house, it is likely that he too intended his cabinet for his London property at no. 22 St. James's Square. It presumably moved to The Hoo from where it was sold by his descendant, Viscount Hampden in 1938 ('The Contents of The Hoo, Whitwell, Herts', Christie's London, 20 October 1938, lot 72, £262.10s. [to Harper]).

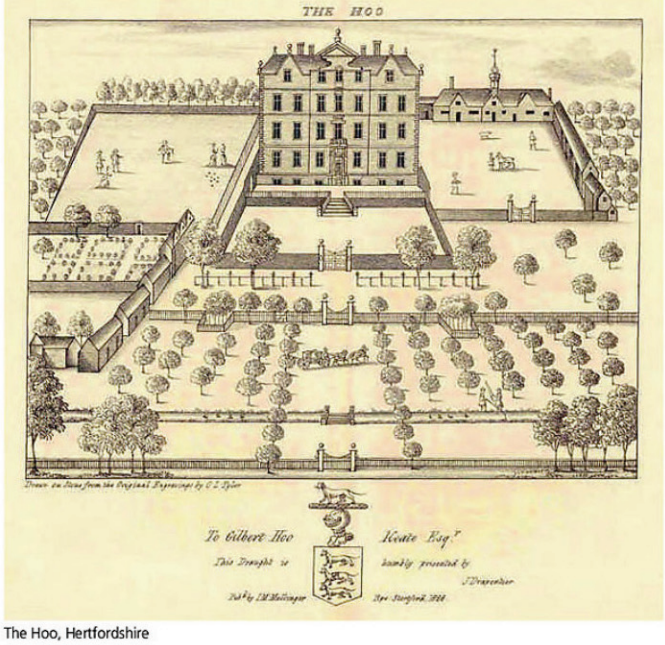
WILLIAM HALLETT SENIOR

While the maker of the Brand and Walpole cabinets is not known, it seems likely that they were executed by the 'great and eminent cabinet-maker' of Great Newport Street, London, William Hallett Snr. (d.1781) (Ralph Edwards, *op.cit*,. p.131). Hallett was renowned for his markedly architectural style reflected in the Palladian design of the cabinets. Furthermore, Walpole is known to have patronised Hallett at Strawberry Hill, and undoubtedly at Arlington Street. On 20 September, 1755, Walpole paid Hallett for '2 Sophas for eating room' and '8 black gothic chairs', the total bill amounting to £73 11s. 4d. In May 1763, Walpole, the antiquarian, determined to acquire 'two tables and eighteen chairs, all made by Hallett of two hundred years ago' from Lady Conyer's sale at Great Stoughton (Paget Toynbee, *Strawberry Hill Accounts, A Record of Expenditure in Building Furnishing, Etc. Kept by Mr Horace Walpole From 1747 to 1795*, Oxford, 1927, p.6 and p.82). Interestingly, the artist Edward Edwards (d.1806), who as a young man worked at Hallett's workshop drawing patterns of furniture, later made many drawings at Strawberry Hill, including one of Walpole's cabinet *in situ* in the 'Tribune' in 1781 (*ibid.*, p.82).

THE DESIGN

The Palladian form of these cabinets with Baroque carving and classical ivory plaques demonstrates the eclecticism of the antiquarian interests of Walpole, Brand and their contemporaries. The Walpole cabinet has the addition of plinths on the pediment to support the `Worthies' but there is no evidence Brand's cabinet ever possessed these (Ralph Edwards, *op.cit.*, p.128). Walpole described the timber as rosewood, and in 1939 it was pronounced kingwood but has now been identified as padouk, the same wood used for the Brand Cabinet (Ed. Christopher Wilk, *Western Furniture 1350 to the Present Day in the Victoria and Albert Museum*, London, 1996, p. 96). Furthermore, the veneers and crossbanding on the two cabinets closely correspond. The detail of the carving of the Brand Cabinet is larger in scale, particularly in the leaf moulding at the base and in the floral swags but the carving of the supporting eagles' heads and the swags on both cabinets is similar recalling the craftsmanship of Grindling Gibbons, possibly by Jacob Frans Verscovers. Walpole was certainly patronising Verscovers, in correspondence to Mann writing, `There is a Fleming here, who carves esquisitely in ivory, one Verskovis; he has done much for me and where I have recommended him' (W.S. Lewis, *op.cit.*, vol. XIX, 26 June 1747). Additionally, in Anecdotes of Painting, Walpole refers to a `cabinet heads of eagles by Verskovis' (H. Walpole, *Anecdotes of Painting*, 1862, Works III, p. 481).

The subject matter of the classical ivories on the present cabinet of an amatory nature also contrasts with the rather more sedate ivories of the companion cabinet. As part of Brand's Grand Tour to Italy, he visited Rome where he had arrived by 11 March 1738, and it is possibly in this city-state that he purchased his set of ivories, later to adorn his cabinet (J. Ingamells, *A Dictionary of British and Irish Travellers in Italy, 1701-1800, compiled from the Brinsley Ford Archive*, New Haven and London, 1997, p.117). Brand was certainly collecting in this period, it was while in Venice in 1738 that he is believed to have acquired a series of four works by Canaletto, two of which, 'The Piazzetta di San Marco, Venice' and `The Grand Canal, Venice' (see Christie's London, 2 December 2008, lots 45 and 46). Alternatively, the ivories may have been purchased on his behalf by Walpole, who was certainly obtaining unidentified `commissions' for Brand in 1765, 'Don't think I have forgot your commissions: I mentioned them to old Mariette [Pierre-Jean Mariette, collector) this evening, who says he has got one of them, but never could meet with the other' (W.S. Lewis, *op.cit.*, vol. XL, p.384).



The Hoo, Hertfordshire



THOMAS BRAND

Thomas Brand was born *circa* 1717 into an educated and wealthy family of landowners and city merchants, inheriting The Hoo, a 17th century mansion in Hertfordshire (as a minor) from his mother Margaret, widow of Thomas Brand Senior. Following Brand's return from his first Grand Tour to Italy and, like Walpole, with sympathies firmly in the Whig camp, he became MP representing Shoreham in 1741 followed by Tavistock in 1747, Gatton in 1754 and Okehampton in 1768. In 1754, Walpole described Brand's connections as being 'entirely with the Duke of Bedford' implying that he was a *Pittite* (a supporter of William Pitt the Younger, Britain's youngest prime minister) (W.S. Lewis, *op.cit.*, vol. XX, p.435). In 1749, Brand married Lady Caroline (or Carolina) Pierrepoint, daughter of Evelyn Pierrepoint, 1st Duke of Kingston-upon-Hull, and half-sister of Lady Mary Wortley Montagu, but following her premature death Brand, to 'dissipate his grief' started travelling extensively (*ibid.*). In June 1754, he returned to Italy spending time in Rome where he was buying paintings on his own account and for William Wentworth, 2nd Earl of Strafford, a fellow member of the *Dilettanti*, including Wilson's *Eco ful in Arcadiae* (private collection). From Rome he moved on to Florence where he met up with Mann who wrote to Walpole on 12 April 1755 that Brand was spending 'his whole time in the Gallery [the Uffizi] and seeing other curiosities' (Ingamells, *op.cit.*, p.117).

The amatory and slightly risqué nature of the ivory plaques on the present cabinet correspond to what is known of Brand's personality largely derived from Walpole's letters. That he was a natural *bon viveur*, despite being afflicted during a certain period by grief at the death of his wife, is evident. Walpole described him as 'naturally all cheerfulness and laughter' (W.S. Lewis, *op.cit.*, vol. XX, pp. 434-435), and in correspondence wrote 'You love laughing; there is a King dead [George II]; can you help coming to town?' (*Ibid.*, vol. XL, p. 186). Both Brand and Walpole were quintessential patrons of the arts; Brand was a Director of the Opera and an early member of the Society of Dilettanti from 1741, in *dilettanti*, George Knapton (d.1778), masquerading in Van Dyck costume holding out a Correggio-like drawing of a Madonna with his left hand, harking back to Van Dyck's 'Inigo Jones' (Bruce Redford, *Dilettanti, the Antic and the Antique in Eighteenth-century England*, Los Angeles, 2008, p.40).





THE IVORY MEDALLIONS

Although the disposition of the ivories on the Brand Cabinet is identical to that on its counterpart designed by Walpole, the overall tone is more light-hearted as has been noted above. Despite taking classical sources as a starting point, in fact only three of the ivories are common to both: the Walking Lion, probably derived from a bronze by the sculptor Giambologna, the Farnese Hercules, and a profile of the Gorgon Medusa. In general, Brand seems to have instructed the artist (or artists) responsible for mortals. The two main rectangular reliefs depict *Jupiter and Io* (after the painting by Correggio now in the Kunsthistorisches Museum, Vienna) and *Leda and the Swan*, another of Jupiter's dalliances with a human partner. In addition, the cabinet includes a plaque of *Cupid carving his Bow* (after the painting by Parmagianino, also goddess of love. These latter consist of the *Callipygian Venus*, the *Venus de' Medici* and the *Venus with a Dolphin*, thought in the 18th century to be after a model by Michelangelo but now recognised to be a composition by Giambologna. The theme is continued with the pairing on the left door of the cabinet of Hercules opposite Omphale, who so dominated her lover that she is usually depicted, as here, in possession of both his club and lion skin. The remaining reliefs all seem to be portraits after ancient sources apart from the plaque in the lower left corner of the right door. This appears to be a contemporary or near contemporary portrait, and may depict an individual with a particular significance for Brand himself.

Just who might be responsible for creating these ivories remains a difficult question, and judging by the varying facture of the plaques it seems likely that there was more than one artist. Certainly there was a booming trade in Italy for small ivory reliefs after classical subjects. These were produced as souvenirs of the Grand Tour by artists such as Giovanni Battista Pozzi (*circa* 1670-1752), whose relief of *Diana and Calisto* is documented in the collection of the Duke of Portland in 1725/26 (see C. Theuerkauff, *Elfenbein - Sammlung Reiner Winlker*, Munich, 1984, no. 61, pp. 114-117). However, many of the same subjects continued to be produced in ivory, wood, and even glass paste by men such as William Tassie (d.1860) well into the 19th century (see N. Barker ed., *The Devonshire Inheritance - Five Centuries of Collecting at Chatsworth*, Alexandria, 2003, no. 197). The ivories could easily have been purchased for Brand through one of the contacts he had made while on the Grand Tour himself, or it may be that Brand's friend Walpole purchased them for Brand when Walpole acquired the ivories for his own cabinet.

The apparent difference in the treatment of several of the plaques, perhaps most notable in the two figures of *Leda* suggests that more than one artist was responsible for these ivories. On the Walpole Cabinet, it is documented that the Flemish artist Jacob Frans Verscovers (or Verskovis) carved the standing figures which adorn the pediment, as well as the festoons and eagle heads below. It therefore seems likely that Verskovers was responsible for these elements of the Brand Cabinet, and may have been asked to carve a number of the ivory plaques to supplement plaques which had been purchased in Italy.



KEY TO THE SUBJECTS OF THE IVORY PLAQUES

1. Walking Lion, after Giambologna
2. Classical Head
3. Venus Callipyge, the original in the Museo Archeologico Nazionale, Naples
4. Classical Head
5. Farnese Hercules, the original in the Museo Archeologico Nazionale, Naples
6. Jupiter and Io, after Correggio, the original in the Kunsthistorisches Museum, Vienna
7. Omphale with Hercules' club and lion pelt
8. Classical Head
9. Faun with Pipes, the original in the Louvre, Paris
10. Classical Head
11. Classical Head
12. Cupid with his bow, after Parmigianino, the original in the Kunsthistorisches Museum, Vienna
13. Classical Head
14. Venus de Medici, the original in the Uffizi, Florence
15. Leda and the Swan, after the antique
16. Venus, formerly thought to be after Michelangelo, after Giambologna, the original in a Private Collection
17. Contemporary Portrait
18. Belvedere Antinous, the original in the Museo Pio-Clementino, Vatican
19. Medusa
20. Leda and the Swan


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THE SAMUEL MESSER JOHANNES FROMANTEEL LONGCASE CLOCK

THE PROPERTY OF A GENTLEMAN (LOTS 5-6)

6

A CHARLES II SILVER-MOUNTED EBONY STRIKING ARCHITECTURAL LONGCASE CLOCK

JOHANNES (JOHN) FROMANTEEL, LONDON. CIRCA 1670-72

CASE: the rising hood with triangular pediment, its tympanum centred by a replaced cartouche mount, with Corinthian capitals to spiral-twist columns, the upper hood rail with ribbon and swag mounts (one replaced, hallmarks apparently for Chester 1909) flanking a mask of Flora, with convex throat mouldings above a trunk with panelled door and sides, the plain plinth with restorations and re-veneered after the 1955 sale, raised on replaced bun feet, the case partially remounted
DIAL: 8¾ in. x 9 in. gilt-copper latched dial signed 'Johannes Fromanteel Londini fecit' along the lower edge, with silver winged cherub spandrels (one silvered replacement) to silvered chapter ring, matted centre with date square and with silvered seconds ring with blued steel tulip hand, blued steel hour and minute hands
MOVEMENT: four latched and ringed pillars joining rectangular plates, bolt-and-shutter maintaining power with original shutters, barrels of unusual construction and possibly replaced, early anchor escapement and inside countwheel strike on bell, brass bracket from back plate to backboard re-instated after 1991 sale; pendulum, two brass weights, crank key, case key
74¼ in. (188.5 cm.) high; 14½ in. (37 cm.) wide; 8¼ in. (21 cm.) deep

£300,000-500,000 US$460,000-750,000 €340,000-560,000

PROVENANCE:
Mr J. Dunn Gardner, Denston Hall, Suffolk
Mrs Miriam Leader, his daughter, sold Sotheby's London, 15 July 1955, lot 105
Mr Samuel Messer, sold Christie's London, *The Samuel Messer Collection of English Furniture, Clocks and Barometers*, 5 December 1991, lot 39

EXHIBITED:
The First Twelve Years of the English Pendulum Clock, Loan Exhibition at R.A. Lee, Bruton Place, London, 1969, exhibition number 27

LITERATURE:
P. Macquoid & R. Edwards, *The Dictionary of English Furniture*, 1st edition, London, 1924, Vol. II, p. 102, fig. 10 and revised edition, 1954, Vol. I, p. 84, fig. 13
R.A. Lee, *The First Twelve Years of the English Pendulum Clock or The Fromanteel family and their contemporaries 1658-1670*, exhibition catalogue, 1969
P.G. Dawson, C.B. Drover & D.W. Parkes, *Early English Clocks*, London, 1982, pp. 136, 159, 170, col. pl. 7 (and front cover), pls. 175-176, 228





The movement.



Exhibition label from The First Twelve years of the English Pendulum Clock, 1969.

JOHANNES (JOHN) FROMANTEEL AND THE FROMANTEEL FAMILY

John Fromanteel (1638 - ante 1692) was the son of Ahasuerus Fromanteel (1607 - 1693) and was apprenticed to his father in 1652. Part of his apprenticeship was spent in The Hague working with Salomon Coster (ante 1623 - 1659) on the new pendulum clock, which his father advertised in 'Mercurius Politicus' in 1658. Much debate has been generated by the nature of Fromanteel's relationship with Coster and in particular with regard to the interpretation of the Coster-Fromanteel contract of 1657. In essence this revolves around the degree of John's knowledge of the new technology prior to working with Coster; whether he learned about the new pendulum clock from Coster or arrived in The Hague capable of making one. Wherever the truth lies, what cannot be disputed is that John Fromanteel and his family were at the forefront of the development of a revolutionary new technology that would change the course of horological history and that the Fromanteels introduced the pendulum clock to England.

When working with Coster, John Fromanteel made the first pendulum clocks, an extremely rare example of which sold Christie's Amsterdam, *The P.C. Spaans Collection of Important Clocks*, 19 December 2007, lot 475 (Euro 456,000).

THE ARCHITECTURAL LONGCASE CLOCK

The earliest complete surviving English longcase clock is considered to be an example by Ahasuerus Fromanteel and is known as 'The Norfolk Fromanteel' as it carries the arms of the 6th Duke of Norfolk, for whom it appears to have been made (see J. Darken, ed., *Horological Masterworks*, Ticehurst, 2003, pp. 38-41). Dating from *circa* 1660 the case of this clock was designed in the elegant architectural style which would remain fashionable in England for the next dozen or so years. It has been suggested that Christopher Wren may have had a relationship with the Fromanteel family and have played a role in the creation of the architectural clock case. See Larry L Fabian, 'Could it have been Wren?', *Antiquarian Horology*, Vol.10, Winter 1977, pp. 550-570.

The present clock by John Fromaneel shares common features with his father's earlier clock and with those of other early makers such as Edward East (1602 - 1696), William Clement (1638/9 - 1709), Joseph Knibb (1640 - 1711), Henry Jones (c.1642 - 1695) and others. The key elements are a triangular pediment to the hood, with a decorative mount to the tympanum, panelling to the the sides of the trunk and to the long trunk door and Corinthian capitals to (initially plain) hood columns. Curiously, Macquoid and Edwards, clearly working from photographs for their *Dictionary*, refer to the latter being 'carved and gilded' (p. 103) on the present clock, which would be anomalous on an otherwise silver-mounted clock. Although the present clock has an anchor escapement, and therefore a long pendulum, it will be noted that as a very early example of a longcase clock incorporating the new technology of the anchor escapement it does not have a glass lenticle to the trunk door, a feature which would subsequently appear on other 'anchor longcases'. Other comparable clocks by John Fromanteel include an ebony example of *circa* 1665 known as the Spanish John Fromanteel (see Hans van den Ende, Dr John Taylor, *et alia*, *Huygen's Legacy, The Golden Age of the Pendulum Clock*, Isle of Man, 2004, pp. 76-79). See also: an early anchor escapement longcase clock, by Gulielmus (William) Clement, dating from *circa* 1668; a plainer walnut-case example by John Fromanteel of *circa* 1670 (both illustrated in *Huygen's Legacy*, pp. 120 - 123); and a walnut three train John Fromanteel with 1¼ seconds pendulum of *circa* 1675, exhibit no. 29 in 'The First Twelve years of the English Pendulum Clock'.

COMPARATIVE CLOCKS AT AUCTION

Clocks from the early architectural period of English clockmaking appear very infrequently at auction. The most recent examples of longcase clocks include an Edward East ebonised pearwood clock with verge escapement and dating from *circa* 1665/70, sold Christie's London, 6 December 2006, lot 112 (£355,200); and an Ahasuerus Fromanteel silver-mounted ebony clock with anchor (originally tic-tac) escapement of *circa* 1670, sold Bonhams London, 15 December 2009, lot 103 (£400,800). It is interesting to note that the latter clock has a movement with plates joined by four pillars, a feature it shares with the present clock. See also the small laburnum Edward East longcase sold Christie's London, 23 May 2012, lot 350 (£313,250).

THE SAMUEL MESSER COLLECTION

This clock last appeared at auction at Christie's in 1991 when it was included in the sale of the furniture, clocks and barometers of the great collector, Samuel Messer (d.1991). Other highlights of this extraordinary collection included a superlative ebony and silver-mounted stick barometer by Daniel Delander (£220,000) and the Barnard Tompion (£572,000). Messer assembled his collection with the help and advice of Robert Symonds (d. 1958), in his day the greatest expert on clocks and furniture and author of seminal works such as *Masterpieces of English Furniture and Clocks* (1940) and *Thomas Tompion* (1951). Symonds and Messer first met around 1950 and the footnote to the 1991 catalogue entry for this clock quotes a letter of 7 July 1955 from Symonds to Messer regarding its purchase: '*I have seen a Tompion clock at Christie's. It is a nice clock but too much missing...Phillips' Knibb is of course a very nice clock but I would much prefer to have the John Fromanteel at Sotheby's. This is an earlier clock and of far greater horological interest. There are many Knibbs but few Fromanteels in perfect condition.*'


27
Johannes Fromanteel Londini fecit.

WORKS OF ART FROM THE COLLECTION OF GREGORY DE LIGNE GREGORY (D. 1854) AT HARLAXTON MANOR (LOTS 7–11)



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The following five lots formed part of what was rightly considered one of England's most spectacular collections of European painting, sculpture, furniture and objects of virtue. Accumulated throughout the first half of the 19th century by Gregory de Ligne Gregory (d. 1854), a cosmopolitan and wealthy Lincolnshire landowner, the extensive collection was housed in the purpose-built 'Jacobethan' or 'Old English' style mansion, Harlaxton Manor, Lincolnshire. Following Gregory's death in 1854 his collection and estates were cause of some legal disputes and, when finally settled, part of the art collection was sold in a spectacular sale at Christie's in 1878. The five lots offered here were not part of that sale but remained in the family and it is probably the first time since the 1878 sale that a group of works of art from the collection of Gregory de Ligne Gregory at Harlaxton comes to auction.

It had been Gregory's lifetime ambition to construct a splendid 'palace' to rival nearby Belvoir Castle. Designed by the fashionable architect, Anthony Salvin (d. 1881), and subsequently William Burn (d. 1870) and with significant intervention from the owner, building work was started at Harlaxton in 1831 but the property was not fully completed until 1858, having already cost the impressive sum of £100,000 by 1835. Harlaxton demonstrates Gregory's extravagant and eclectic taste with a plethora of chimneys, gables, pinnacles and turrets, and a multitude of rooms of remarkable dimensions in the Jacobethan, '*tous les Louis*', and south German Baroque styles, a series of decorative schemes that are reflected in the diversity of the lots offered here.

Burke's 1853 edition of *A Visitation of The Seats and Arms of the Noblemen and Gentlemen of Great Britain*, states: '*Mr. Gregory has been unwearied in collecting the most beautiful and rare objects in virtu and taste in France and Italy; and about twenty-three years ago he commenced the palace of Harlaxton, as a fitting receptacle for his varied acquisitions the main object of his life has been to create a splendid monument to his taste which should mark to posterity at once its refinement and its magnificence*'. A letter dated 1864 (ten years after Gregory's death) from W.G. Rogers to Ralph Sneyd provides another tantalizing glimpse of what the collection comprised: '*..marbles, jaspers, Cabinets, porcelain of fabulous value, Buhl with Gouthier mountings, rare sculptures, delicate carvings, costly lac and Italian furniture, tapestries, all in glorious and unreadable confusion..*' (Keele University Library, Sneyd Ms. S 2765).

Gregory was particularly inspired by the fashionable French revival taste with entire rooms at Harlaxton, including the breakfast-room, small drawing-room and private sitting-room, 'fitted up as complete specimens' of the time of Louis XIV. Gregory had acquired most of the French furniture and works of art in Paris, possibly including the superb commode by Nicolas Sageot (lot 8) and that attributed to Alexandre-Jean Oppenordt (lot 9), as well as the spectacular pair of ormolu-mounted Chinese porcelain ewers (lot 11). A further indication of the breadth of the collection is provided by the title of the sale held at Christie's 17 June 1878, which was described as '*CONSISTING OF Pictures, Sculpture, Tapestry, Silver-plate, Old French Decorative Furniture of the time of Louis XIII, XIV, XV and XVI, Rare Marbles, Fine Or-Molu Work, Rock-Crystal Chandelier, and other Decorative Objects, being a portion of the Collection formed by the late GREGORY GREGORY, ESQ., For the Adornment of his Seat, Harlaxton Manor House, Lincolnshire...*'.



Harlaxton Manor, Lincolnshire.



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As Gregory was unmarried and without issue when he died in 1854, and contrary to his wish that Harlaxton would go to his friend and neighbour, Sir Glynne Welby of Denton, the major part of the estate was entailed to an elderly cousin, George Gregory (d. 1860) although the Welby's inherited much of the contents of Harlaxton. Upon George Gregory's demise the estate was bequeathed to John Sherwin, later John Sherwin-Gregory (d. 1892), a distant relative. The items offered here were first recorded in an 1864-66 '*Inventory of articles (heirlooms, including library and works of art) at Harlaxton New Manor House*' (National Archives, Ms. J 90/1217), and at least two of them were subsequently also listed in the 1936 '*valuation of contents at Denton Manor believed to have been at Harlaxton Manor*' (private collection).



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One of the engravings from the 1555-6 series '*The Victories of Emperor Charles V*' after van Heemskerck (1498-1574), copied in marquetry on the table top.

WORKS OF ART FROM THE COLLECTION OF GREGORY DE LIGNE GREGORY (D. 1854) AT HARLAXTON MANOR (LOTS 7 - 11)

7

A SOUTH GERMAN SYCAMORE, WALNUT, OLIVE, YEW-WOOD AND PEN-ENGRAVED FRUITWOOD MARQUETRY TABLE TOP

AUGSBURG, CIRCA 1556-1560

The rectangular top with eight pictorial cartouches depicting 'The Victories of Emperor Charles V', with four small and four larger oval panels depicting the enthroned Charles V amidst his vanquished adversaries; Sulieman the Magnificent forced to raise the siege of Vienna; Charles V on horseback inspecting his troops near Ingolstadt in 1546; the surrender of John Frederick, Elector of Saxony, after the Battle of Mühlberg in 1547; the four smaller panels depicting the submission of the German cities in 1547 with Charles V confronted by a group of German dignitaries offering keys; Pope Clement VII besieged in the Castel Sant' Angelo, Rome; the submission of Philip, Landgrave of Hesse in 1547 with the Landgrave kneeling before Charles V; the death of Charles, Duke of Bourbon, and the capture of Rome, the four angles with circular medallions depicting a horse carrying a sphere and further medallions with astronomical instruments, the reserves decorated with scrolling strapwork and foliage interspersed with putti and grotesque masks, within a border of architectural design, the edge and frieze with bead-and-reel pattern, the reverse panelled with ash and stained sycamore, the top conceived in two halves, now with walnut stand *circa* 1820-1830, carved with rockwork and foliage, on splayed legs,
74 cm. high; 129 cm. wide; 124 cm. deep

£100,000-150,000 US$160,000-230,000 €120,000-170,000

PROVENANCE:
Acquired by Gregory de Ligne Gregory (d. 1854) for Harlaxton Manor, Lincolnshire, by descent to Sir Glynne Earle Welby-Gregory of Denton (1806-1875) and listed in the 1864-66 inventory of Harlaxton Manor.
By descent in the family.

LITERATURE:
Inventory of articles (heirlooms, including library and works of art) at Harlaxton New Manor House, 1864-66, National Archives, Kew, Ms. J 90/1217, 'From Tapestry Gallery / No 77 / A Table the top of elaborate Marqueterie work containing a multitude of figures representations of tournaments etc 4 ft 3 by 4 feet on a square frame of finely carved oak'

This spectacular table top is decorated not only with the most elaborate Mannerist pattern of interlaced architectural scrolls, foliate sprays, flowers, grotesque masks, allegorical medallions and putti that appear to climb through this dense mesh, but also features eight pictorial cartouches with intricate historical scenes. The eight oval panels are based on the 1556 engravings after Maarten van Heemskerck's depictions of 'The Victories of Emperor Charles V', suggesting the top was made for - or commissioned by - a member of the Imperial court or indeed the Emperor himself.

AN IMPERIAL COMMISSION?

Charles V was ruler of the Holy Roman Empire from 1519 and, as Charles I, of the Spanish Empire from 1516 until his voluntary retirement in 1556. As the heir of three of Europe's leading dynasties - the House of Habsburg, the House of Valois-Burgundy and the Crowns of Castile and Aragon - he ruled over extensive domains in Central, Western, and Southern Europe as well as the Spanish colonies in the Americas and Asia. While much of his reign was spent at war, fighting the French and Ottoman empires, and internally opposing the Protestant Reformation, he was known essentially as a lover of peace and in 1536 the Paduan ambassador, Marcantonio Contarini, wrote of him 'Not greedy of war, but most greedy of peace and quiet'.

In 1556, Charles abdicated all his titles and retired to the monastery of Yuste in Extremadura, where he died on 21 September 1558. He gave the Spanish Empire to his son, Philip, while his brother Ferdinand, already in possession of the dynastic Habsburg lands, succeeded as Holy Roman Emperor. As the engravings were not published until after the abdication of Charles V it is more likely that the table top was commissioned for - or by - one of his successors and the first set of engravings after van Heemskerck's designs was made by Hieronymous Cock, who dedicated them to King Philip II.





Emperor Charles V inspecting his troops near Ingolstadt, after van Heemskerck.



(detail)



The surrender of John Frederick, Elector of Saxony, after the battle of Mühlberg, after van Heemskerck.

THE DESIGN SOURCES

The eight historical panels depicting 'The Victories of Emperor Charles V' are all based on engravings after Maarten van Heemskerck (1498-1574), with the four larger panels depicting:

- Emperor Charles V amidst his vanquished adversaries; with the Emperor siting on an eagle between two pillars and holds a sword and orb flanked by six tethered foes.
- Sulieman the Magnificent forced to raise the siege of Vienna; with a battlefield with knights with lances charging on horseback and retreating Turks.
- Emperor Charles V inspecting his troops near Ingolstadt in 1546; with Charles on an armoured horse holding a sceptre amidst soldiers and an encampment beyond.
- The surrender of John Frederick, Elector of Saxony, after the Battle of Mühlberg in 1547; with John Frederick, holding his helmet, approaching on foot Charles V with his commanders who sit on mighty steeds.

While the four smaller panels depict:

- The submission of the German cities in 1547; with Charles V sitting on a throne, confronted by a group of German dignitaries offering keys.
- Pope Clement VII besieged in the Castel Sant' Angelo, Rome; with two cannons are aimed at the building between a gateway flanked with statues of St Peter and St Paul.
- The submission of Philip, Landgrave of Hesen in 1547; with the Landgrave kneeling before Charles V seated on his throne and flanked by bishops and various members of the elite.
- The death of Charles, Duke of Bourbon, and the capture of Rome; the Duke falls backwards from a ladder against a tower to the alarm of a soldier; in the distance Rome is in flames, including the Castel Sant' Angelo.

The distinctive horse, found in the medallions to each corner, depicted carrying a sphere, galloping with it, bolting, and finally falling, breaking and losing the sphere, is also based on engravings after van Heemskerck. Entitled *'The Unrestrained World'*, the designs were initially conceived with the stallion accompanied by allegorical figures and represented: *'The World Disposing of Justice'*, *'Foolish Knowledge and Foolish Love trying to restrain the World'*, *'The World carrying away Knowledge and Love'* and finally *'The World perishing together with Knowledge and Love'*.

THE ATTRIBUTION

The above-mentioned scenes of the sphere-carrying horses, the wild-haired putti, the ornamental three-dimensional strapwork scrolls and the grotesque masks all relate this top to the two most sensational examples of Augsburg Mannerist marquetry of the mid-16th century to survive, the so-called *'Wrangelschrank'* at the Westphalian Museum in Münster and the spectacular cabinet sold from a Milanese collection at Christie's, London, 5 November 2009, lot 259 (£1,127,650), which is now in the collections of the prince of Liechtenstein. Georg Himmelheber convincingly concludes that both cabinets must have been conceived in the workshop of Lienhart Stromair, the most proficient and celebrated Augsburg *ébéniste* of his time. Records of the Augsburg guild of *ébénistes* documents him to have worked for the Emperor as early as 1548 and the 18th century historian Paul von Stetten mentioned Stromair to have worked for Emperor Charles V again in 1554. Von Stetten also mentions another Augsburg 'Kistler', Bartholmä Weishaupt who worked for the Emperor's son, King Philip II, in the years from 1562 to 1568.

While there are obvious parallels between this table top and the two aforementioned cabinets, the presence of the pictorial scenes and their treatment is so different that a straight-forward attribution on comparison is not possible. It is however, clear, that even within the high standards of Augsburg marquetry-cutting of the mid-16th century this top stands out and it must be the work of one of the most skilled *marqueteurs* active in Augsburg in the 1550s.





WORKS OF ART FROM THE COLLECTION OF GREGORY DE LIGNE GREGORY (D. 1854) AT HARLAXTON MANOR (LOTS 7-11)

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A REGENCE ORMOLU-MOUNTED AND BRASS-INLAID RED TORTOISESHELL AND POLYCHROME HORN BOULLE MARQUETRY COMMODE

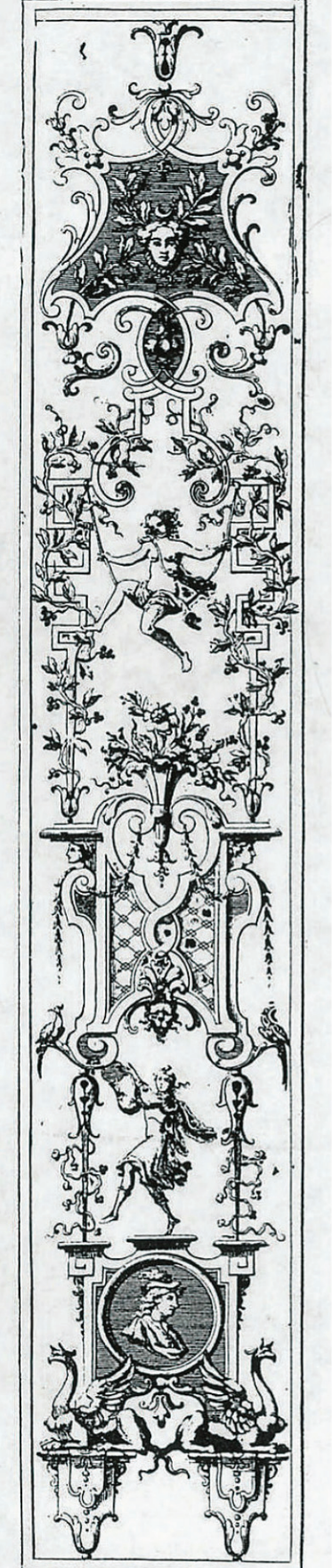
BY NICHOLAS SAGEOT, CIRCA 1710

The rectangular rounded top decorated with arabesques after Jean Bérain, centred by a pair of classically draped figures beneath a canopy and flanked by winged putti, the field further decorated with musicians, birds and masks, the reserves with scrolling foliage and flower head-filled trellis, above three bow-fronted drawers, the fronts similarly decorated with floral sprays and mounted with drop handles and espagnolette-cast escutcheons, the panelled sides decorated conformingly, the rounded angles with further strapwork above scroll-cast feet, originally conceived with two short frieze drawers, the top now hinged and lifting with the top drawer front converted to fold down providing a writing surface, all of its metal fittings apparently early 18th century, the bottom drawer stamped twice 'NS'
35¼ in. (90 cm.) high; 48 in. (122 cm.) wide; 26½ in. (67 cm.) deep

£120,000-180,000 US$190,000-270,000 €140,000-200,000

PROVENANCE:
Almost certainly acquired by Gregory de Ligne Gregory (d. 1854) for Harlaxton Manor, Lincolnshire, and by descent to Sir Glynne Earle Welby-Gregory of Denton (1806-1875).By descent in the family.











Nicolas Sageot (1666-1731), *maître* in 1706.

First recorded in Paris in 1698, Sageot was based in the faubourg Saint-Antoine and evidently rapidly expanded his business, as by 1711 he had 12,000 *livres*, almost all in stock-in-trade. The extensive nature of his business is revealed by the sale in 1720 to Léonard Prieur *'Marchand Mercier Grossier Joaillier Priviligié suivant la Cour'* of 16,000 *livres* worth of furniture, consisting of a wide range of armoires, bureaux and commodes.

The top of this spectacular commode, decorated in *première partie* Boulle marquetry in brass, sumptuous red tortoiseshell and polychrome stained horn, is typical of the ingenious inventiveness with which Sageot created ever new designs using the 'antique' and 'arabesque' engravings of Jean Bérain (d. 1711) as his main source. The overall form of the commode and in particular its marquetry relates it closely to another commode stamped by Sageot, though with four rather than three drawers, previously in the collections of the Dukes of Newcastle and sold at Christie's, 16 December 1999, lot 50 (£287,500).

Another closely related commode is that from the collection of Barbara Piasecka Johnson, previously in the collection of the duchesse de Talleyrand, sold Sotheby's, New York, 21 May 1992, lot 69 ($385,000).

WORKS OF ART FROM THE COLLECTION OF GREGORY DE LIGNE GREGORY (D. 1854) AT HARLAXTON MANOR (LOTS 7-11)

~9

A LOUIS XIV ORMOLU-MOUNTED AND BRASS-INLAID RED TORTOISESHELL BOULLE MARQUETRY AND EBONY COMMODE

ATTRIBUTED TO ALEXANDRE-JEAN OPPENORDT, CIRCA 1700, AFTER DESIGNS BY GILLES-MARIE OPPENORDT AND JEAN BERAIN

Decorated in *première partie* with strapwork and Bérainesque grotesque scenes, the rectangular top centred by an enthroned princely figure beneath a military trophy, flanked by panels of scrolling foliage interspersed with figures, birds and insects, with moulded edge and scroll-cast angle clasps above two short and two long *arc-en-arbalette* drawers, similarly decorated with foliate scrolls, grotesques, birds and insects and mounted with drop handles and espagnolette-cast escutcheons, the sides similiarly decorated and centred by a dancing figure, the canted angles with ribbon-twist channelled pilasters headed by ram's masks, above acanthus-wrapped volutes terminating in scroll feet, probably originally with similar pilaster mounts to back angles, with blue-bordered paper label inscribed '124/ 6/ 1560' 35½ in. (90 cm.) high; 46½ in. (118 cm.) wide; 26 in. (66 cm.) deep

£100,000-150,000

US$160,000-230,000
€120,000-170,000

PROVENANCE:
Acquired by Gregory de Ligne Gregory (d. 1854) for Harlaxton Manor, Lincolnshire, by descent to Sir Glynne Earle Welby-Gregory of Denton (1806-1875) and listed in the 1864-66 inventory of Harlaxton Manor.
By descent in the family.

LITERATURE:
Inventory of articles (heirlooms, including library and works of art) at Harlaxton New Manor House, 1864-66, National Archives, Kew, Ms. J 90/1217, 'From Drawing Room / No. 10 / A 3ft 11 red Tortoiseshell Buhl Chest of 3 drawer handles masks etc of Ormolu (one bracket off)'.







Gilles-Marie Oppenordt's related design.

This magnificent commode, sumptuously veneered with a marquetry of Bérainesque motives in brass and deep red tortoiseshell, can confidently be attributed to Alexandre-Jean Oppenordt on the basis of its distinctive ram's headed angle mounts, which appear to have been used exclusively by the *ébéniste ordinaire du roi*.

The design for the distinctive rams' heads can be found in the *oeuvre* of the *ébéniste's* son Gilles-Marie Oppenordt, one of the most important designers of the 18th century and the architect of the duc d'Orléans, featuring in the frontispiece of book ten of the *oeuvres de G. M. Oppenordt*, as engraved by Huquier. A drawing attributed by Peter Fuhring to the circle of Gilles-Marie Oppenordt shows a *chute* surmounted by a ram's head, which was almost certainly destined to embellish a piece of furniture (Cf. 'Design into Art: Drawings for Architecture and Ornament', *The Lodewijk Hou Hakker Collection*, vol. I, p. 370, fig. 577). The same ram's masks and handles appeared on a commode attributed to Oppenordt, sold from the collections of the duc de Penthièvre, château de Châteauneuf sur Loire, PIASA, Paris, 18 June 2008 (Euro 502,330) and on another commode with fruitwood marquetry, from the collections of the late Sir David Salomon, Christie's, London, 4 December 1969, (5,000 guineas).

Alexandre-Jean Oppenordt (1639-1715) was born in the Dutch city of Guelder and establishes himself in Paris in the privileged quarter of the Temple. Naturalized in 1679, he is described as a '*Compagnon Menuisier en ébène, de religion catholique*'. Of his three children only one survives childhood and becomes the celebrated *ornemaniste* Gilles-Marie Oppenordt (1672-1742). Oppenordt senior obtained workshops at the *Manufacture Royal des Gobelins* and in 1684 moved his *atelier* to the *Galerie du Louvre* when he became *Ebéniste Ordinaire du Roi*.

Born in 1677, Gilles-Marie Oppenordt was sent by his father to study in Italy between 1692 and 1699. On his marriage in 1701, he received more than 62,000 *livres*, proof of the considerable prosperity of his father's *atelier*. Initially a pupil of Jean Bérain, Gilles-Marie Oppenordt gradually superseded his tutor's role as principal designer to his father.

The decorative compositions of Jean Bérain (1640-1711), *Dessinateur de la chambre et du cabinet du Roi*, proved a fertile source for marquetry designs. In December 1674 Bérain succeeded to the position of *Dessinateur de la Chambre et du Cabinet du Roi*, making him one of the principal artists at the French court. Oppenordt supplied a desk (now in the Metropolitan Museum, inv: 1986.365.3), which was designed and possibly engraved by Jean Bérain and several other works by Oppenordt have been identified to have been made to designs by Bérain, including the sarcophagus-shaped commode at the Wallace Collection (F405) and the knee-hole writing table (F57) in the same collection.

Incorporating designes by Gilles-Marie Oppenordt, as well as those of his predecessor, Jean Bérain, this magnificent commode illustrates the strong collaboration, between the *ébéniste Ordinaire du Roi* and the *Dessinateur de la Chambre du Roi et des Menus-plaisirs*.







10

A PAIR OF GILT-BRONZE-MOUNTED CARVED MARBLE BUSTS OF A MALE AND FEMALE MOOR

ITALIAN, PROBABLY VENETIAN, SECOND HALF 17TH CENTURY

Carved from black, white and coloured marbles; the turban of each head removeable and the inlaid eyes inset from the reverse; each on a square black marble socle; minor damages and restorations
34¼ and 32¾ in. (87 and 83.2 cm.) high; 41½ and 40¾ in. (104.8 and 103.6 cm.) high, overall (2)

£300,000-500,000 US$460,000-750,000 €340,000-560,000

PROVENANCE:
Acquired by Gregory de Ligne Gregory (d. 1854) for Harlaxton Manor, Lincolnshire and by descent to Sir Glynne Earle Welby-Gregory of Denton (1806-1875).
Moved to Denton Manor, Lincolnshire, circa 1880 and listed there in the 1936 valuation of contents.

LITERATURE:
Valuation of contents, Denton Manor, Lincolnshire, 1936, 'Pair of 40 inch busts of male and female negroes in black marble, with white marble cloaks and head-dresses, chased ormolu feathers and straps French 18th century'

COMPARATIVE LITERATURE:
J.-P. Samoyault, 'Oeuvres d'art saisies chez les émigrés et les condamnés sous la Révolution: l'exemple de deux bustes récemment identifiés', in *Bulletin de la Société de l'Histoire de l'Art français*, Année 1992, pp. 141-145.
D. Bindman and H. L. Gates, Jr. eds., *The Image of the Black in Western Art, from the "Age of Discovery" to the age of Abolition*, III, Part 1, 2010, Part 2, 2011.
P. Malgouyres, 'Coloured Stones, Sculpted Objects: Subjects for Sculpture', in *Revival and Invention: Sculpture through its Material Histories*, S. Clerbois and M. Droth eds., Bern, 2011, pp. 153-169.



The related bust in the Louvre, Paris. © RMN (Musée du Louvre)/Hervé Lewandowski.

The depiction of negroes in art has existed since antiquity, but it was given new impetus in the Age of Exploration, when European powers sailed out from the known world in search of alternative trade routes to the east. In the late 15th and early 16th centuries, inhabitants of North and South America were viewed as both exotic and innocent, and the feathered headresses and costumes which they wore quickly entered the artistic vocabulary of European artists who attempted to depict them.

Although slavery certainly played a role in the European perception of coloured people, there was also a strong belief in the nobility of the American and African races, clearly demonstrated in the spectacular coloured marble bust of the Marquess of Ne Vunda, a diplomatic emissary from the Congo to the Papal States, who died shortly after his arrival in Rome in 1608 (illustrated in Bindman and Gates, *op. cit.*, III, part 1, p. 160). Commissioned by Pope Paul V for Ne Vunda's funeral monument in Sta Maria Maggiore, his severe gaze and the net-like shirt originating from his native Congo evoke both admiration and curiosity.

It is this combination of the exotic and the noble - even royal - which obviously fascinated the author of the present two busts. The white marble used for the turbans and drapery contrasts strongly with the black marble used for the skin passages. These are then enlivened by the addition of ormolu mounts - incorporating European decorative motifs - across the chest of each. The female sitter also has ormolu feathers and a jewelled pin on her turban while her male counterpart wears feathers and a crown.

Although numerous busts of moors appear on the art market today, remarkably few of them can be dated with any certainty. A reference in the Harlaxton inventory of 1865 which probably corresponds to the present busts ('A pair of Busts of Negros formed of different colored Marbles ornamental with Ormolu heroic size') states that they were in 'the Exhibition of 1851'. However no reference to them has been found in any of the Great Exhibition catalogues, and it may be that this reference is to another exhibition altogether. A more important point of comparison is to a pair of marble busts of moors in the reserves of the Louvre, Paris, published by Jean-Pierre Samoyault in 1993 (*op. cit.*).

The busts in the Louvre clearly originate from the same workshop as the present busts. Although lacking the ormolu mounts, the Louvre moors use the combination of white and black marble, along with European decorative motifs from the late mannerist era including modified strapwork cartouches and a jewelled pin on the female moor's turban. The facial types are extremely close to the busts offered here, and the turbans themselves are virtually identical, with their thick rolls of fabric forming a point over each sitter's forehead, where only a few curls of hair are allowed to poke out. Above these rolls are three feathers arching forward - less dramatic in the case of the Louvre busts, but this can be accounted for by the fact that they are executed in marble and not ormolu, which exploits the tensile strength of the material. Perhaps most distinctively, the turbans of all four busts can be removed to reveal a hollowed out head where the eyes have been inset from the reverse.

The added significance of the Louvre busts is that they have been traced back to the collection of the prince de Condé-Bourbon when they were among the works of art seized from the emigré prince on 15 June 1796 (Samoyault, *loc. cit.*, p. 144). Samoyault traces them back further to Condé inventories of the château d'Ecouen in 1740 and again in 1709 where they are described: 'item deux busts de marbre repreésentant des maures à draperie et bonnet de marbre blanc' ('item two busts representing moors with drapery and bonnets of white marble').

The Louvre busts - which appear to be from the same workshop as the busts offered here - therefore existed by 1709 at the latest. However, stylistically they probably date from even slightly earlier to the 1660s or 1670s. An engraving of Ginnaeghel, King of Ethiopia and Egypt, dated 1660 (illustrated in Bindman and Gates, *op. cit.*, III, 2, p. 138, fig. 86) depicts the king at half-length, with a chain running diagonally across his chest just as one sees on the male bust at the Louvre, and wearing the same distinctive turban with the thick roll coming to a point over the forehead decorated with a jewelled pin on one side. Similar examples can also be found in numerous paintings of the period.

The busts offered here can therefore be dated with confidence to the second half of the 17th century, based on firmly dateable sources such as the Ginnaeghel engraving of 1660 and the appearance of the Louvre busts in an inventory of 1709. With their luxuriant use of materials, the sense of movement created by the draperies, and the confident swagger of the sitters, the present busts display all the characteristics of High Baroque sculpture.





WORKS OF ART FROM THE COLLECTION OF GREGORY DE LIGNE GREGORY (D. 1854) AT HARLAXTON MANOR (LOTS 7 - 11)

11

A PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE PORCELAIN EWERS

THE MOUNTS CIRCA 1745-49, THE PORCELAIN KANGXI PERIOD (1662-1722)

Each baluster vase decorated with deer, cranes, trees and foliage in underglaze blue and iron red on a pale celadon ground, the neck with scrolled acanthus terminating in a lip cast with coral and shell motifs and flanked to one side with a double-scrolled foliate handle surmounted by a winged dragon, above a scrolling foliate base, each base mount stamped with the *'C-couronné'*, one neck restored, one vase lacking circlet within rim mount
22½ in. (57 cm.) high; 13 in. (33 cm.) wide (2)

£250,000-400,000 US$380,000-600,000 €290,000-450,000

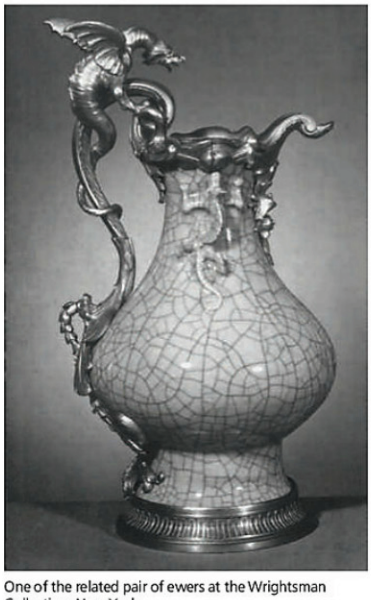
PROVENANCE:
Acquired by Gregory de Ligne Gregory (d. 1854) for Harlaxton Manor, Lincolnshire, by descent to
Sir Glynne Earle Welby-Gregory of Denton (1806-1875), listed in the 1864-66 inventory of
Harlaxton Manor.
Moved to Denton Manor, Lincolnshire, circa 1880, and listed there in the 1936 valuation of contents.
By descent in the family.

LITERATURE:
Inventory of articles (heirlooms, including library and works of art) at Harlaxton New Manor House, 1864-66, National Archives, Kew, Ms. J 90/1217, 'From the Tapestry Gallery / Indian China / No. 12 / A pair of Sea Green Vases 18 in high mounted in Ormolu Dolphin or Dragon handles'.
Valuation of contents, Denton Manor, Lincolnshire, 1936, 'Pair of 16 inch old Chinese celadon vases of the Kang Hsi period, with fir trees, deer and cranes in relief (faulty), mounted with chased ormolu rims, handles and plinths (as ewers)'.





One of the related pair of ewers at the Louvre, Paris.



One of the related pair of ewers at the Wrightsman Collection, New York.



The sketch by Gabriel de Saint-Aubin from his personal catalogue of the 1768 sale of Mr. Gaignat, *Ancien Secrétaire du Roi.*

The French 18th century fascination with oriental works of art is captured in these spectacular Kangxi period celadon vases, which have been transformed by a Parisian *bronzier* into spectacular ewers with dragon handles, the motif corresponding to the exotic nature of the porcelain. The *Livre-Journal* of the *marchand-mercier*, Lazare Duvaux illustrates how expensive such ormolu-mounted porcelain was already at that time, with Madame de Pompadour paying the extraordinary price of 1,680 *livres* for a pair of ormolu-mounted celadon ewers on 6 December 1751 (Ed. Louis Courajod, reprinted Paris, 1873, vol. II, p. 104, no. 967). Another entry in the *Livre-Journal* shows the cost of transforming vases into ewers: on 15 July 1750, Duvaux sold to le Chevalier de Genssin, *'La garniture en bronze doré d'or moulu de deux vases de la Chine, de quoi on a fait deux buires'* for 288 livres (*ibid.*, p. 5, no. 549).

The detailed manner in which these objects were described in contemporary sale catalogues indicates the esteem in which they were held. The 1768 sale catalogue for the collection of Monsieur L.J. Gaignat, a renowned collector and *ancien Secrétaire du Roi*, describes lot 92 as *'Deux Vases d'ancienne porcelain-céladon, gauffrée, craquelée montés en buire avec un dragon'*, and lots 102 and 103 as *'Deux grands Vases de porcelain de la Chine & anses surmountés d'un dragon'* (Ed. Émile Dacier, *Catalogues des Ventes de Livrets de Salons Illustrés par Gabriel de Saint-Aubin, Paris, 1921, p. 63 and 65).* Interestingly, the artist Gabriel de Saint-Aubin illustrated his own copy of this sale catalogue with marginal drawings, showing the similarity of the mounts of lot 92 in that sale to those on the present vases.

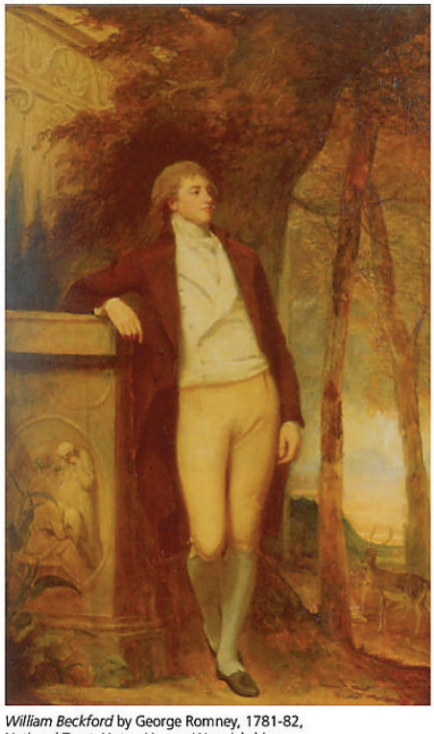
Another pair of similarly decorated vases was listed in the 1782 inventory taken after the death of Louis-Marie-Augustin, 5th duc d'Aumont (D. Alcouffe, A. Dion-Tenenbaum, G. Mabille, *Gilt bronzes in the Louvre, Paris, 2004,* pp. 89-90, no. 40, and Ed. James Parker, le Cabinet du duc d'Aumont, New York, 1986, p. 94 and 96). The duc d'Aumont was an important collector of marble, porphory and porcelain vases many of which were embellished with magnificent mounts by the *mâitre ciseleur doreur* Pierre Gouthière in 1758. Lot 165 in the subsequent d'Aumont sale that took place the same year was acquired for Louis XVI by the painter Paillet for the princely sum of 1,340 l., and in 1793 transferred to the Louvre. Louis XVI acquired another pair of Chinese porcelain ewers also with dragon ormolu mounts, lot 161, from the 1782 sale.

The distinctive dragon or chimera mounts are shared with a documented group of such mounted ewers and while it has not yet been possible to find formal documentation linking these to a specific bronzier, the sculptural, life-like modeling and superb ciselure certainly recall the *oeuvre* of Jacques Caffiéri (d. 1755), *sculpteur, fondeur-ciseleur du roi*. One of the finest bronze casters of the mid-1700s Caffiéri was renowned for his impeccable ciselure and particularly sculptural quality of modeling, a master of the Rococo style, using elaborate curves, flowering branches, and fantastical beasts in his creations. Intriguingly, lot 67 in the sale catalogue of the collections of Antoine-Mathieu Le Carpentier, held in Paris on 14 March 1774 and following days, is recorded as *'Deux Vases en marbre blanc, de 2 pieds de haut, forme antique, enrichis de serpens entrelacés qui servent d'anses aux dits vases, & autres ornemens qui les cécorent, par M. Caffieri'*, possibly the earliest description of such entwined serpent or chimera mounts by Caffiéri (Lugt 2253, The Getty Provenance Index). The different types of ciselure found on the dragon's skin, wings and tail as well as on the foliage are closely related to those found on bronzes firmly attributable or indeed signed by Caffiéri, including an elephant clock signed 'Caffieri fecit' (sold Christie's, Paris, 19 December 2007, lot 350). Comparable acanthus decoration is also found on a cartel clock signed by Caffiéri in the J. Paul Getty Museum, Los Angeles (72.DB.45).

The draco mounts are almost identical to those on a pair of vases at the Louvre [see illustration] and additional have comparable porcelain bodies depicting pine trees and deer in underglazed colours on a celadon ground. Virtually identical mounts are also on a pair of ewers at the Wrightsman Collection although the form and porcelain body differs from the present pair (F.J.B. Watson, *The Wrightsman Collection,* New York, vol. II, no. 242). Another pair of ewers again with identical mounts was sold at Christie's, London, 24 June 1971, lots 12 and 13. The similarity of the mounts of all the examples cited making it seem likely that they are possibly the production of a single *fondeur-ciseleur's* workshop.

A pair of ewers with similar mounts on a Japanese kakiemon porcelain body sold 'The Champalimaud Collection', Christie's London, 7 July 2005, lot 135 (£232,000).





William Beckford by George Romney, 1781-82,
National Trust, Upton House, Warwickshire.

THE PROPERTY OF THE TRUSTEES OF THE 4TH DUKE OF WESTMINSTER 1964 SETTLEMENT

12

A GEORGE IV ORMOLU-MOUNTED EBONY AND PIETRA DURA SIDE CABINET

BY ROBERT HUME, CIRCA 1815-20, THE PIETRE DURE PANELS LATE 17TH AND EARLY 19TH CENTURY, SUPPLIED BY GREGORIO FRANCHI

The rectangular *rouge griotte* top above a foliate frieze supported by four fluted columns with scrolled and foliate capitals, the central cabinet with a glazed fall front flanked by small doors with inset panels depicting vases of flowers, the base with a lapetted edge above a recessed central door with ribbon-tied flowering stems and a futher flower-filled vase and with flanking foliate-capped columns, and with further doors each with four panels depicting perching birds and enclosing two adjustable shelves, lined throughout with red silk, the sides with raised moulded lozenge-shaped panels, on a moulded plinth base, the pietra dura panels incorparating various hardstones including *diaspro di Volterra, diaspro di Corsica, giallo di Siena, lapis lazuli, diaspro di Boemia, Vert des Darnes* and agates, originally with an ebony (?) top, the marble top probably supplied by Robert Hume Jnr. after the 1823 Fonthill sale
55¼ in (140 cm.) high; 56½ in. (144 cm.) wide; 15 in. (38 cm.) deep

£150,000-250,000 US$230,000-380,000 €170,000-280,000

PROVENANCE:
William Beckford, Fonthill Abbey, Wiltshire, supplied by Robert Hume Snr circa 1815-20.
Sold Phillips, 23 September - 22 October 1823, lot 1347 (£252) to Robert Hume, agent for Robert, 2nd Earl Grosvenor, Eaton Hall, Cheshire, and thence by descent at Eaton Hall.



2 5 2 . 0 . 0. 1347 A beautiful and costly ARMOIRE, formed of ebony, the centre supported by two fluted columns, with capitals of or-moulu, and enriched with a superb central pannel of FLORENTINE MOSAIC; a vase of flowers, composed of the rarest gems, and a tablet of the same above; 4 small drawers with birds on each

The lot entry for the cabinet in Phillips' 1823 sale.

ROBERT HUME AND SON

This magnificent ebony side cabinet with vibrant *pietra dura* panels was almost certainly supplied by the fashionable London cabinet-maker and *marchand-mercier*, Robert Hume Snr., between 1815 and 1820, to the antiquarian collector William Beckford (d.1844) at his *Gothick* mansion, Fonthill Abbey, Wiltshire. It was subsequently purchased by Robert Hume Jnr. acting for Robert, 2nd Earl Grosvenor, later 1st Marquess of Westminster (d.1845) from the Phillips' 1823 sale at Fonthill Abbey where it was recorded in the 'Crimson Drawing Room' (The Unique and Splendid Effects of Fonthill Abbey; the Extensive Assemblage of Costly and Interesting Property, which Adorns this Magnificent Structure, Phillips, 23 September - 22 October 1823, lot 1347).

Beckford's relationship with Hume and Son was long standing, the firm supplying a diverse range of furniture. In November 1815, the accounts of Gregorio Franchi (d.1828), Beckford's companion and agent, and the principal contact between Hume and Beckford, reveal 'Items to be made by Mr. Hume', 'A Florentine cabinet, a cabinet for the Lancaster Gallery, a table for the amber cabinet, two oak side tables'; the term 'Florentine' or 'mosaic' used to denote *pietra dura* (Bet McLeod, 'A Celebrated Collector', Ed. Derek E. Ostergard, *William Beckford, 1760-1844: An Eye for the Magnificent*, New Haven and London, 2002, p. 170). A second closely related *pietra dura* cabinet, presumably also supplied by Hume for the 'Crimson Drawing Room' at Fonthill (the same room as the present lot), was acquired by George Hammond Lucy and is now at Charlecote Park, Warwickshire (Adriana Turpin, 'Filling the void: the development of Beckford's taste and the market in furniture', *op.cit*, pp.191 and 360, fig. 86).

As a designer and connoisseur, Franchi was well placed to assess Hume's expertise, praising the quality of the latter's 'Firenzi' pieces in a letter to Beckford dated 29 June 1815, '*Non dico una syllaba contra delle cabinetti e coffretto di Firenze - piu perfetto execuzione in questo genere un ho mi veduto*' ('nothing can be said against the Florentine cabinets and coffers... more perfectly executed pieces of this type I have never seen') (Bodleian Library, Beckford Ms. C4, f.35). However, although Beckford and Franchi recognised Hume's ability, they were not pleased about the considerable prices the fashionable firm charged, Franchi noting, '*non e neccessario riportaire l'infinistibilita di alimentar il gran Gusto & gran Custo del Signor Hume*' ('it is not necessary to repeat how costly it is to satisfy Mr. Hume's great taste') (Bodleian Library, Beckford Ms. c4, f.80, Letter from Franchi to Beckford, 21 October 1815).



The cabinet in Eaton Hall, Cheshire. © Country Life.

Despite the expense, Beckford was consulting Hume and Son practically on a daily basis exacerbating his financial difficulties, and precipitating the eventual sale of Fonthill Abbey and its collections in 1823. In March 1819, Beckford wrote, 'Almost every day now I see Hume, and seeing him one sees objects of curiosity, and seeing them one always thinks them desirable; then one gives little commissions, and then one makes little purchases, and so piling up debts and deficits one marches towards an abyss as black as Death!' (Bet McLeod, *op.cit.*, pp. 169-170).

Sumptuous neo-Baroque furniture embellished with *pietre dure* panels was so highly sought after by Beckford and other wealthy collectors that Hume, the pre-eminent maker for this type of furniture, was constantly in demand. This cabinet forms part of an exceptional group of *pietra dura* furniture attributed to Hume. An 1876 inventory for Hamilton Palace, Lanarkshire, lists 15 pieces of *pietra dura* furniture acquired by Beckford's son-in-law, Alexander Hamilton Douglas, 10th Duke of Hamilton, some of which is by Hume, including a magnificent clock cabinet with 17th century *pietra dura* panels from the Gobelins workshop in Paris, made in 1824 and subsequently sold to Hugh Lupus Grosvenor, 1st Duke of Westminster in 1882, a direct descendant of the 2nd Earl Grosvenor, now in the Gilbert collection (The Hamilton Palace Collection, Christie's London, 26 June 1882, lot 520; Victoria and Albert Museum LOAN: GILBERT.204-2008).

This clock cabinet was formerly at Eaton Hall, the Grosvenor's Cheshire seat, where it was photographed in the Ball Room together with the present cabinet by *Country Life* in 1932 (unpublished). The wealthy art connoisseur George Watson Taylor (d.1841) of Erlestoke Park, Wiltshire was another enthusiastic collector of *pietra dura* cabinets commissioning a pair of cabinets from Hume around 1825. These were later re-acquired by Hume as agent for the 10th Duke of Hamilton for Hamilton Palace from the 1832 Erlestoke Park house sale, one of these is now in the Brooklyn Museum, New York, its pair sold Christie's London, 6 July 2000, lot 100, (£1,653,750 including premium) now in a private collection. King George IV (d.1830) also directly and indirectly purchased *pietra dura* cabinets from Hume; the present cabinet is closely related to a pair in the Royal Collection acquired from the George Watson Taylor sale of May 1925 for Carlton House and subsequently transferred to 'The Small Drawing Room' at Windsor Castle (Hugh Roberts, *For the King's Pleasure, the Furnishing and Decoration of George IV's apartments at Windsor Castle*, London, 2001, pp. 120 and 131, figs. 147 and 148, RCIN 31306 and 31307).

THE FONTHILL ABBEY SALE

This cabinet is recorded in the 1822 Christie's sale of the 'Magnificent Effects at Fonthill Abbey, Wilts.', on the Fifth Day, lot 53,

> 'A Singularly Beautiful and Costly ARMOIRE, composed of Ebony, the centre supported by two fluted columns, with capitals of or-moulu, between which is a superb panel of Florentine mosaic; a vase of flowers, composed of the rarest gems, and a tablet of the same above; 4 small drawers with birds on each side: above, is a low glazed repository and a small door at each end, fronted with Florentine gems, the mouldings are of chased or-moulu, in rich and handsome taste' (Christie's, 'Magnificent Effects at Fonthill Abbey, Wilts.', 1 October 1822 and nine following days).

The 1822 sale was postponed when Beckford found a buyer, John Farquhar, for Fonthill Abbey. However, as the acquisition of the Abbey did not relieve Beckford's financial difficulties, an extraordinary sale was conducted by Phillips in 1823 from which this cabinet sold on the 31st day, lot 1347 for £252, to Hume acting for Lord Grosvenor.

> 'A beautiful and costly ARMOIRE, formed of ebony, the centre supported by two fluted columns, with capitals of or-moulu, and enriched with a superb central panel of FLORENTINE MOSAIC; a vase of flowers, composed of the rarest gems, and a tablet of the same above; 4 small drawers with birds on each side; above, is a low glazed repository, and a small door at each end, fronted with Florentine gems; the mouldings are of chased or-moulu' (Phillips, *op.cit.*).

Interestingly, Hume who helped to compile the 1823 catalogue incorrectly described the doors on each side as '4 small drawers'.

The 1823 Phillips' sale was an exceptional event with a large number of wealthy and influential collectors represented in the saleroom. Hume acted for Beckford and his other clients purchasing more than a hundred lots in his own name, and from his correspondence with Beckford and the 10th Duke of Hamilton it is clear that he negotiated the acquisition of many further lots for his clients through the agency of other dealers. Of the lots purchased by Hume himself, more than half were for Beckford, ten were for the 10th Duke of Hamilton and seven were for Lord Grosvenor. The present cabinet is possibly one of the pieces that Hume describes in a letter from London to the 10th Duke of Hamilton at Hamilton Palace on 4 November 1823, thus

'I purchased many Lots for Lord Grosvenor chiefly Cabinets 4 Ebony ones in Michaels Gallery Mosaic One in the new Room the two Crystal Italian Cofffers The Small Do Engraved the Large Nautilus Shell Engraved Three Carved Ebony Tables a Mosaic coffer and other things - I have sent them off to Chester'

(Hamilton Archives, courtesy of His Grace the Duke of Hamilton, NRAS 2177/Bundle 602).

EATON HALL

The present cabinet is almost certainly that listed in the earliest inventory of contents for Eaton Hall, dated 1885, as,

> '1 4.6 Ebonized Florentine Cabinet with Ornamental Panels Mounted with Ormolu and Marble Top'

(Grosvenor Estate archive, Ms. EV951, Inventory of Eaton 1885)

It was subsequently recorded in the 20 October 1931 Declaration of Trust, which includes a list of chattels, as,

> 'A *pietra dura* cabinet, 56 in. wide
>
> (The cabinet contains a cupboard in the centre, flanked with fluted columns and four drawers on either side. The upper part supported by fluted columns, contains a cupboard in the centre with glazed fall front, and smaller cupboards at the sides. The whole is richly mounted with chased ormolu, and is surmounted by a rouge marble slab
>
> Estimated value 100.0.0, EA-18'

(Grosvenor Estate archive, Ms. EV1459, 1931 Declaration of Trust)

The cabinet was photographed in 1932 by *Country Life* in the Ball Room at Eaton Hall (unpublished).

THE CABINET AND ITS DESIGN

This present lot is derived from French models of the 1780s by *ébénistes* such as Adam Weisweiler (d.1820) although the design is very 'Beckfordian' with the columns with idiosyncratic capitals. There is no mention of the marble top in the 1822 or 1823 sale catalogues and the cabinet is most likely to have had an ebony top (indicated by now redundant screw pockets). It is probable that it was updated with the present red marble by Robert Hume Jnr. for Lord Grosvenor after the 1823 sale. The Charlecote Park cabinet, also from the 'Crimson Drawing Room' at Fonthill Abbey (see above) retained its ebony top (National Trust 533017).

The cabinet is set with *pietra dura* panels, including one, the smaller panel in the centre door above the large vase panel, possibly made in the Grand Ducal workshops, Florence, in the late 17th century. The others date from the early 19th century, the decoration of flowers and birds reflecting late 17th and early 18th century Florentine work. They were made according to the relief technique developed in Florence under the influence of Giovanni Battista Foggini; this technique spread to the Gobelins factory in France when Florentine mosaicists went to work there. In the 19th century some of the products of the Gobelins workshop were dismantled and the complex mosaics reused by Hume who reset them on antiquarian furniture some of which was designed by Beckford.

Franchi was passionately interested in *pietre dure*, and it is likely with his connection to the lapidary workshops on the continent that he was supplying Hume with these panels. In 1814, Franchi received an important consignment of *pietra dura* from Paris that may have included 17th century specimens from the Gobelins workshop, and others from Italy (Ed. D.E. Ostergard, *op.cit.*, p. 361).

We would like to thank Bet McLeod and Monsieur Hervé Obligi, *marqueteur de pierres dures*, for their help in preparing this note.



Fonthill Abbey, Wiltshire.



Detail of panel.



The related cabinet, one of a pair, made for George Watson Taylor.







*13

AN ITALIAN GILT-BRONZE-MOUNTED PIETRA DURA, HARDSTONE AND EBONY CASKET ON ENAMEL-MOUNTED STAND

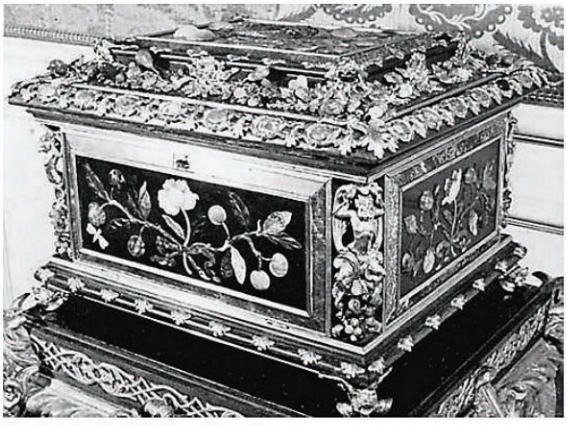
ATTRIBUTED TO THE GRAND DUCAL WORKSHOPS, FLORENCE, CIRCA 1710-20,
THE STAND PROBABLY PARIS, CIRCA 1820-30

Of magnificent scale, the rectangular top centred by an oval reserve with a cluster of naturalistically modeled apples and other fruit carved in high relief with cast and repoussé worked leaves, stems and surrounded by scalloped gilt bronze panels overlaid with amethyst grapes, quince, flowers and leafy tendrils within a lapis ground and flanked by shaped panels with floral sprays and ribbons in various marble and hardstones comprising *brocatella di Spagna, lapis lazuli, diaspro di Sicilia, diaspro indio, diaspro di Corsica, and diaspro di Volterra,* amethyst, chalcedony and other agates, within a Belgian black marble surround, the conforming case with lapis bordered and gilt-bronze-mounted ground, the front with a drawer and central panel of a bird above a suspended fruit garland headed with flowers, flanked by panels of ribbon-tied agates carved as cherries, the sides with shaped panels with agate butterflies over lush fruit clusters of cherries and pears flanking carrying handles, the reverse with three panels of ribbon-tied cherries and other fruit, the stand with cartouche panels of blue and green enameled panels set within scrolling foliate cartouches and raised on square tapering legs headed with pendant fruit clusters and joined by a pierced interlaced stretcher on toupie feet, the olivewood drawer formerly fitted and the casket formerly with feet, the underside of the casket with oval paper label printed 'M.255.'
44 in. (111.8 cm.) high, 26½ in. (67.5 cm.) wide, 19¼ in. (48.7 cm.) deep, overall
The casket 11¼ in. (28.5 cm.) high, 25⅛ in. (63.7 cm.) wide, 17½ in. (44.5 cm.) deep

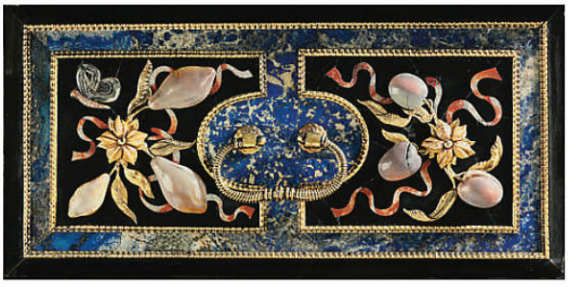
£300,000-500,000

US$460,000-750,000
€340,000-560,000





The related casket at The Vyne, Hampshire.







(detail of inventory label).

COMPARATIVE LITERATURE:

A. González-Palacios, *Il Tempio del Gusto*, 1986, vol. II, p. 60, fig. 714 and p. 61, fig. 77

A.M. Giusti, *Pietre Dure: Hardstone in Furniture and Decorations*, London, 1992, p. 69, fig. 44 and p. 110, figs. 28-29.

A.M. Giusti, *Pietre Dure and the Art of Florentine Inlay*, London, 2006, p. 82.

Richly encrusted with panels of elaborately-carved fruit, foliage and birds in a variety of vibrantly-coloured and polished hardstones and complemented with life-like cast and *repoussé*-worked gilt-metal details, this magnificent casket can be firmly attributed to the Grand Ducal workshops in Florence. The superb quality of craftsmanship, with the colours and shades within each individual piece of jasper, agate and marble selected to create the most naturalistic images of fruit, flowers and birds, is without doubt that of the *Galleria dei Lavori*.

Almost certainly made under the supervision of Giovanni Battista Foggini (1652-1725), director of the workshops of the *Galleria dei Lavori* under the reign of Duke Cosimo III (1670-1723), the casket reflects his preferred combination of pietra dura, ormolu and ebony, which he successfully used on a number of comparable caskets and which proved so successful, it culminated in the construction of the magnificent Badminton Cabinet in the 1720s. The spectacular creations of the *Galleria dei Lavori*, originally founded by Ferdinand I Medici in 1588, were admired at all the courts of Europe and often offered as diplomatic gifts by the Medici. In fact, they proved so desirable Louis XIV even tried to emulate the success of the *Galleria dei Lavori* when he created the Gobelins workshops in 1667 and imported Italian craftsmen such as Domenico Cucci. However, the masterpieces created by the brilliant artist Foggini and the sculptor Massimo Soldani-Benzi (1656–1740) proved so successful, the production of the *Galleria dei Lavori* benefitted for decades to come and its naturalistic compositions in both two-dimensional and fully modeled effect, as found here, dominated the market for pietra dura for another two centuries. The carved fruit motif, as found on the casket here, was so popular that Foggini actually created a new position in the workshop called *fruttista*, specifically for the cutting, carving and polishing of hard stones in imitation of fruit. In 1706 Foggini designed a fruit-encrusted and gilt ribbon-tied prie dieu for the Electress Palatine, which is now at the Pitti Palace (see A.M. Giusti, *op. cit.*, p. 70, pl. 45). Foggini played a remarkably active role as director of the Medici workshops, supervising every detail of the works of art produced. This is demonstrated by a fascinating series of drawings by him in the Giornale of the workshops, for caskets and gilt-bronze mounts, executed towards the end of his career (*circa* 1713-1718), now in the *Gabinetto Disegni e Stampe* in the Uffizi, Florence (see Gonzalez-Palacios, *op. cit.*, vol. I, pp. 41-4, and vol. II, pp. 54-60, figs. 57-77).

A small group of related caskets, similarly combining pietra dura with gilt-bronze mounts against an ebony construction are recorded:

- one in the Staatliche Kunstsammlungen, Kassel (A Gonzalez-Palacios *op. cit.*, vol. II, fig. 75)

- one previously in the collection of prince Marc de Beauvau-Craon (1679-1754), acquired while Governor of the Grand Duchy of Tuscany under Francesco I (Gonzalez-Palacios, *op. cit.*, vol. II, figs. 75-6)

- one at The Vyne, Hampshire, where it is recorded as early as 1752, probably acquired by John Chute on the Grand Tour in the 1740's (Gonzalez-Palacios *op. cit.*, vol. II, fig. 83) [see illustration]

- one formerly in the collection of William Beckford, acquired at his sale in 1823 at Fonthill by George Hammond Lucy for Charlecote Park, Warwickshire, where it remains (P. Hewat-Jaboor/B. McLeod et al., *William Beckford, 1760-1844: An Eye for the Magnificent*, New Haven, 2002, pp. 358-9, cat. 83).

- one sold at Christie's, London, 12 December 2002, lot 20 (£171,650), with two-dimensional pietra dura panels but fully-modelled fruit within the bordering trails

The early history of this spectacular casket remains unknown; however, the richly mounted and purpose-built neo-classical stand, which appears to be a Parisian construction, suggests the casket was in the first half of the 19th century either in a French collection – and the oval paper label marked 'M' to the underside is of a type known to have been used for inventory purposes in French, German and indeed English collections in the 19th century – or it was at that time owned by a Parisian *marchand mercier*.

We are grateful to Monsieur Hervé Obligi, *marqueteur de pierres dures*, for his help with the preparation of the catalogue entry.





Charles-Alexandre de Lorraine (1712-1780).

†14

A REGENCE ORMOLU-MOUNTED CHINESE PORCELAIN CASKET

THE PORCELAIN KANGXI (1662-1722), THE MOUNTS CIRCA 1720-25, POSSIBLY VIENNA

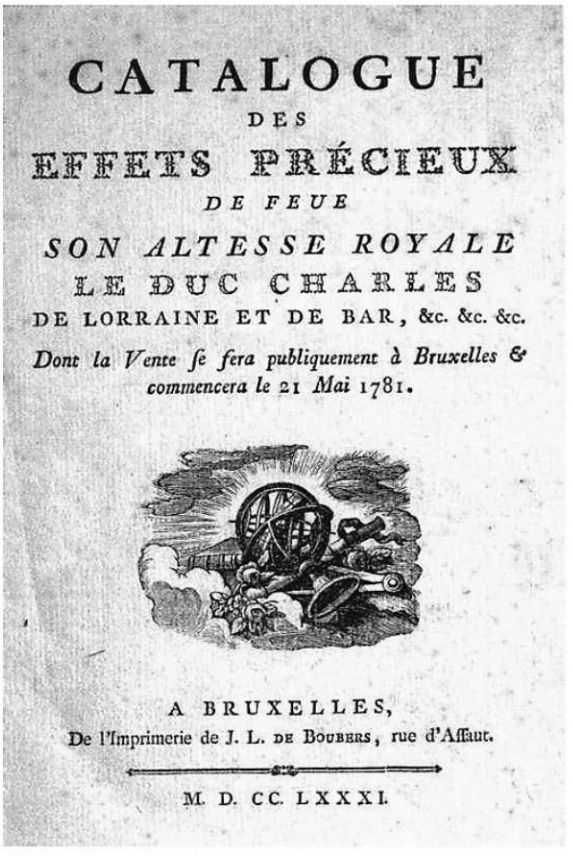
Mounted overall with engraved bands of strapwork and porcelain plaques decorated in the Imari palette with landscapes, flowering branches, birds and the 'one hundred antiques', as well as parcel-gilt powder-blue plaques, the rectangular hinged lid centred by a circular plaque depicting a bird on a flowering branch and enclosing a removable stained walnut liner, the front centred by a pierced floral trellis lockplate, the sides with carrying-handles
9½ in. (24 cm.) high; 14¾ in. (37.5 cm.) wide; 9¼ in. (23.5 cm.) deep

£150,000-250,000 US$230,000-380,000 €170,000-280,000

PROVENANCE:
Charles-Alexandre de Lorraine (1712-1780) and sold following his death, *Des Effets Précieux de feue son altesse Royale le Duc Charles de Lorraine et de Bar*, Brussels, 21 May 1781 (and following days), lot 283.
Almost certainly acquired by William Lowther, 2nd Earl of Lonsdale (1787-1872), and by descent with the Earls of Lonsdale.
Bequeathed by James Lowther, 7th Earl of Lonsdale (1922-2006), to Caroline, Countess of Lonsdale, and subsequently sold on her instructions.

LITERATURE:
Auction catalogue, *Des effets précieux de feue son Altesse Royale le Duc Charles de Lorraine et de Bar, &c. &c. &c.*, Brussels, from 21 May 1781, lot 283.





CATALOGUE
DES
EFFETS PRÉCIEUX
DE FEUE
SON ALTESSE ROYALE
LE DUC CHARLES
DE LORRAINE ET DE BAR, &c. &c. &c.
Dont la Vente ſe fera publiquement à Bruxelles & commencera le 21 Mai 1781.

A BRUXELLES,
De l'Imprimerie de J. L. DE BOUBERS, rue d'Aſſaut.

M. D. CC. LXXXI.

Differentes eſpeces de Porcelaine garnies de bronze & quelques pieces garnies d'argent.

283. Une table avec quatre pieds en colonnes ſurmontée d'une caſſette les pieds, la table & la caſſette, ſont de pluſieurs pieces de porcelaine, aſſorties & réuniés par des garnitures de bronze qui ſervent en même-temps d'oruemens. Japon.

The catalogue cover and entry for the casket (together with its stand) in the 21 May 1781 sale of the collection of Charles-Alexandre de Lorraine.



The related casket in Vienna.

This spectacular casket, decorated with Kangxi period porcelain plaques enamelled with landscapes, flowering branches and birds in the Imari colour palette, was part of the collections of Charles-Alexandre de Lorraine and featured in the 1781 sales following his death. It is incredibly similar to another such casket, of virtually identical proportions and construction, though mounted in silver rather than gilt bronze, which was also in the collections of Charles-Alexandre de Lorraine and now in the Imperial apartments of the Hofburg Museum in Vienna.

CHARLES-ALEXANDRE DE LORRAINE

Charles-Alexandre (1712-1780) was the youngest son of Leopold, Duke of Lorraine and brother of Emperor Franz I, while his wife was the niece of Louis XIV and until her marriage known as Madame Royale. With the outbreak of the Silesian Wars in 1740, his sister-in-law, Empress Maria-Theresa appointed him Field-Marshal and head of the Austrian forces. His military reputation was further enhanced with the successful campaigns of 1743 against the French and the Bavarian troops. In the following year, Charles-Alexandre married Marianne of Austria, the sister of Maria-Theresa, who appointed them joint Governor-General of the Netherlands. Despite the early death of his wife, his government was marked by a series of popular reforms and a deep affection from the people he ruled over. He died on 4 July 1780.

The entry in the 1781 sale catalogue of his collection describes lot 283, the first entry under the sub-heading *'Differentes espèces de Porcelaine garnies de bronze & quelques piece garnies d'argent.'*, as:

- 283. *Une table avec quatre pieds en colonnes surmontée d'une cassette Japon, les pieds, la table & la cassette, sont de plusieurs pièces de porcelaine, assorties & réunié par des garnitures de bronze qui servent en même-temps d'ornamens.*

The 1781 description lists the casket together with a stand, to which it would have been secured with two long bolts, which are set within the short sides of the casket and only accessible on opening the lid. These bolts are still in existence today and can similarly be found in the casket that is now in the Hofburg in Vienna. The caskets also share the beautifully constructed wooden liner which lifts out when fully open. While the present casket can be identified as that sold under lot 283 in the 1781 sale, the casket now in Vienna does not seem to have been included in the auction of his collections and might have returned to Vienna with a member of the Habsburg-Lorraine family.

It was probably in the 19th century that the casket came to England. William Lowther, 2nd Earl of Lonsdale (1787-1872), had inherited a substantial art collection formed by James, 1st Earl of Lonsdale (1736-1802), of whom his father, William (for whom the earldom was revived in 1807), was the heir. Lonsdale formed a major collection of French furniture and pictures and also bought antiquities. He was part of the circle of enlightened connoisseur-collectors at the beginning of the 19th Century with a passion for the ancien régime, grouped around George, Prince of Wales, later George IV, who had been a friend since childhood. His collection was arranged at Lowther Castle, rebuilt on an expensive scale by Robert Smirke for his father. The casket remained with the Earls of Lonsdale until it was sold on instructions of Caroline, Countess of Lonsdale.

We are grateful to Monsieur Jacques Charles-Gaffiot for his help in preparing this catalogue entry.



(top)



(reverse)



THE PROPERTY OF A LADY

*15

A CHINESE ORMOLU, WHITE MARBLE AND PASTE-GEM-SET QUARTER-STRIKING 'DOUBLE GOURD' CLOCK WITH SWINGING DIAL

GUANGZHOU WORKSHOPS, QIANLONG PERIOD (1736-1795), LATE 18TH CENTURY

CASE: the clock swinging within an ormolu leaf-cast and beaded double-gourd frame set with square-cut turquoise glass paste gems, with matted decoration to the reverse, the top surmounted by an ormolu mount formed as a stylised upside-down bat design, its wings stretched below a pineapple finial, the circle of the gourd clasped within an ormolu mount of acanthus leaves above an oval-section spreading marble plinth applied with an openwork foliate mount, this resting on a further ebonised wood base raised on replaced bun feet, the swinging clock suspended on a multi-coloured paste-gem-set steel and brass vertical bar centred by a circular medallion incorporating a 'shou' character for Longevity, framed within a border of red paste gems
DIAL: with bezel applied with multicoloured paste gems to the white enamel (restored) dial with Roman hour chapters and Arabic quarters, gilt-metal pierced hands and blued steel sweep seconds (hands replaced)
MOVEMENT: with knife-edge suspension to the top of the frame, gilded circular plates joined by five gilded pillars, twin going barrels with rear wind, the dead beat escapement with steel escape wheel and pallets positioned on the back plate, quarter-striking on a replaced single bell with two replaced hammers, the back plate with engraved border and inscribed with a 'nonsense' signature 'Luouli', the rear of the clock frame with later brass wires to the sides securing the clock when not in use; replacement winding key
24¾ in. (63 cm.) high; 7½ in. (19 cm.) wide; 5½ in. (14 cm.) deep

£150,000-250,000

US$230,000-380,000
€170,000-280,000

PROVENANCE:
Since the early 20th century, in the residence of the family of the Countess Gea De Carteri, Villa Saibante, San Pietro in Cariano, Verona; until acquired by the present owner in 1983.





Fig. A. The Nezu Museum double-gourd clock.

THE DOUBLE-GOURD CLOCK

This charming double-gourd clock bears very close comparison with another example, most probably from the collection of the Imperial Qing Court, sold Christie's Hong Kong, *Magnificent Clocks for the Chinese Imperial Court from the Nezu Museum*, 27 May 2008, lot 1501 (HK$10,631,500/ £692,000). See Fig. A. The only apparent significant difference is that the present clock is centred by a '*shou*' medallion, whereas the Nezu example has an enamel medallion decorated with flowers. The 'nonsense' signatures to the movements, although very difficult to decipher in both instances, also appear to be the same. Interestingly, both clocks have small vacant holes to the sides of their double-gourd frames indicating now missing (probably foliate) mounts.

Although double-gourd designs are recorded throughout Chinese art and the motif itself is incorporated in a number of Qianlong period Chinese clocks, the specific form of openwork design that we see on the present clock, and which apparenly has been influenced by French clocks of the Louis XVI period, is rare.

The design itself appears to be a distinctly Chinese interpretation of the '*pendule lyres*' which became popular in France from 1758 onwards (for examples, see Tardy, *French Clocks the World Over*, Part II, Paris, 1981, pp. 80-83). On the Chinese clock the lyre has translated to a double-gourd, with its potent symbolism of fertility and good luck. Again, French lyre clocks are commonly topped by mounts in the form of a sunburst, mask or a foliate design; the Chinese double-gourd counterpart has instead a highly stylised 'upside down bat' motif. The upside down bat signifies 'blessings have arrived'. This clock has therefore been carefully designed to show three highly auspicious and powerful symbols: the double-gourd, the '*shou*' and the upside down bat. Awareness of the European lyre form at the Qing Court can be surmised by the existence of an English elephant clock with a lyre-shaped clock on its back. See Lu Yangzhen (senior editor), *Timepieces Collected by the Qing Emperors in the Palace Museum*, Hong Kong, 1995, p. 163. A number of Chinese clocks incorporating double-gourd designs, usually in the form of vases, may also be seen in the Imperial collection (see pp. 53, 55-58).

FEATURES OF CHINESE CLOCKS

The sweep seconds hand is quite commonly seen on the dials of Chinese and Chinese market clocks, more so than on clocks made for Europe; it would seem there was a desire to see clocks constantly working. Chinese clocks were not signed by their makers. Where signatures do exist, as on the present clock and on the Nezu example, they appear to be 'nonsense' and to be emulating European fashion, rather than acknowledging a craftsman or workshop. This said, the common features on this 'signed' example and the Nezu clock, do indicate their probable origins in the same workshop. Colourful paste gems were also popular, especially on clocks produced in the city of Guangzhou (see below).



Fig. B. The reverse of the present clock.

THE CHINESE IMPERIAL COLLECTION AND CLOCKMAKING IN CHINA

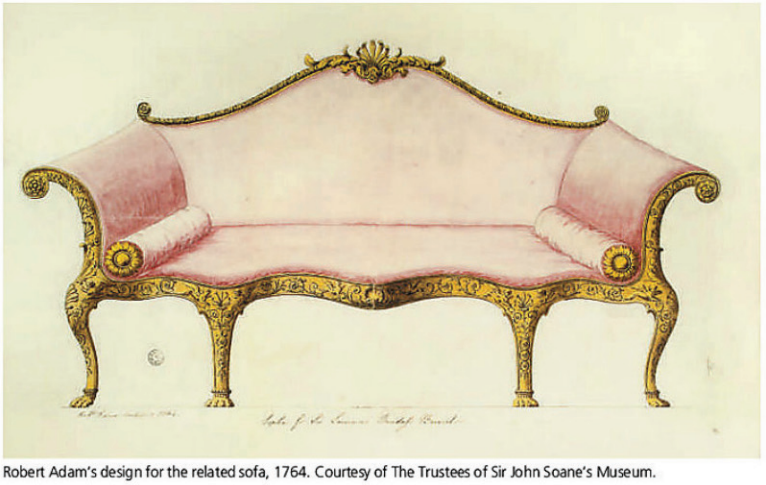
The Qianlong Emperor was arguably the greatest collector of clocks in history. The Jesuit Valentin Chalier (1697-1747) estimated in 1736 that there were four thousand pieces (watches, clocks, automata) of European manufacture alone (see Catherine Pagani, *Eastern Magnificence and European Ingenuity*, University of Michigan, 2001, p. 62. Both Kangxi and Qianlong wrote poems to 'self-sounding bells'. As Pagani writes: *'These writings also reveal a passion for clockwork and suggest for the Qing emperors, clocks held an important place in the imperial world of objects, as more than decorative playthings. Described as 'ingenious' and regarded as 'treasures', these clocks joined the ranks of other esteemed objects as subjects of imperial poetry.'* As the 18th century progressed so did the size of the Imperial clock collection and Imperial interest led to an expansion of the Chinese clockmaking industry.

It is not known when clockmaking began in China. During the Qianlong period the most important centre of production was Guangzhou (known as Canton in Europe). The second largest city in China and with the largest port, Guangzhou was the main point of contact for foreign trade. Clockmaking arose in the city as a direct consequence of this foreign presence. The clockmakers of Guangzhou made two products: one for tribute to the Imperial court and one for a broader market (see Pagani, p. 78). It seems probable that the present clock falls into the former category.

Guangzhou clocks are particularly notable for their elaborate decoration, often using blue enamels. See, for example, the musical automaton clock sold Christie's London, *The Exceptional Sale 2011*, 7 July 2011, lot 9 (£2,505,250). Colourful paste gems were also popular. This exuberance of design and foreign influences seems to have distinguished Guangzhou clocks — even those made as Imperial tribute — from those made in the Imperial workshops in the Forbidden Palace. As Pagani writes: *'... even within the world of the Chinese clock, differences emerge among the products made in the palace workshop and those produced in Guangzhou. While both contain distinctly Chinese elements, Guangzhou clocks show a closer connection to the European examples...It is obvious even from the clocks for imperial consumption that these makers were familiar with the European repertoire of designs and materials and were comfortable working with them'* (p. 167).

Dozens of locations within the Inner Court at the Forbidden City held clocks; moreover, as well as his personal collection, the Emperor also kept a large number of clocks as gifts for the Imperial family or for officials (see Pagani, p. 84).


60
15
30
45



Robert Adam's design for the related sofa, 1764. Courtesy of The Trustees of Sir John Soane's Museum.

THE PROPERTY OF A GENTLEMAN (LOTS 16-17)

16

A GEORGE III GILTWOOD ARMCHAIR

DESIGNED BY ROBERT ADAM AND MADE BY THOMAS CHIPPENDALE, SUPPLIED IN 1765

The padded back, arms and seat covered in blue floral cut-velvet silk damask, the shaped rectangular back framed with foliage-bound reeding, headed at the angles by paterae, the scrolled serpentine toprail centred by a pierced anthemia, the padded arms with scrolled foliate supports, the terminals with flowerheads, the padded serpentine-fronted seat above a deep seat-rail edged with a husk border carved with a shell issuing scrolling foliage ending in winged sphinxes, the sides with interlaced scrolls and sphinxes, the back with scrolls, on cabriole legs headed by anthemions suspending ribbon-tied wreaths, on hairy paw feet headed by a beaded girdle enclosing anti-friction castors, incised 'VIII' on the front rail, the seat-rails raised for upholstery tacking, with large screw-holes in the centre of each seat-rail and at the top of each leg for constructional tightening, the frame and side seat-rails in beechwood, the side seat-rail facings, front seat-rails and legs in limewood, with beech cross-struts, originally oil-gilt, now water-gilt over a thin lacquer with traces of original oil-gilding
41¾ in. (106 cm.) high; 28½ in. (72.5 cm.) wide; 28½ in. (72.5 cm.) wide; 29½ in. (75 cm.) deep

£400,000-600,000

US$610,000-900,000
€450,000-670,000

PROVENANCE:

The suite of eight armchairs and four sofas was supplied in 1765 by Thomas Chippendale to Sir Lawrence Dundas, Bt., for the Great Room, 19 Arlington Street, London.
In 1934 three sofas and four armchairs were retained by the family and moved from 19 Arlington Street to Aske in Yorkshire. Of these, a pair of armchairs and a pair of sofas was sold, Christie's, London, 3 July 1997, lots 100-101, the other pair of chairs and one sofa are at Duff House, Banff .
The remaining sofa and four armchairs were sold by the Marquess of Zetland in these Rooms, 26 April 1934, lot 73 (360 guineas).
The Victoria and Albert Museum purchased one armchair in 1937.
Ronald Tree, Esq., subsequently acquired the sofa and three armchairs probably for Ditchley Park, Oxfordshire and sold them at Sotheby's London, 6 June 1947, lot 154.
They were bought by Mrs Derek Fitzgerald, Heathfield Park, Sussex and were again sold at Sotheby's London, 5 July 1963, lot 171.
All four pieces then entered a private collection and were sold from that and acquired by the present owner in the mid-1980s, who then sold
A pair of chairs and a sofa in Exceptional Furniture, Christie's, London, 18 June 2008, lots 4 and 5.
This is the remaining chair from the suite.

EXHIBITED:

London, Lansdowne House, *Loan Exhibition of English Decorative Art,* 1929 (four chairs from the set).



LITERATURE FOR THE SUITE:

An Inventory of the Furniture &c. of Sir Laurence Dundas Bart., at His House in Arlington Street the 12 May 1768
No. 17 Front Room, One pair of Stairs
[...]
8 Gilt Chairs covered with Do. [Damask]

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M. Musgrave, *Adam & Hepplewhite & Other Neo-classical Furniture*, London, 1966, pp. 43-4, 65, 123-4, 184, 192, 197, pl. 16, 57, 81.
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J. Harris, 'The Dundas Empire', *Apollo*, Vol LXXXVI September 1967, pp. 170-9.
D. Sutton, (Editorial) 'The Nabob of the North', *Apollo*, Vol LXXXVI September 1967, p. 168.
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R. Edwards, *Georgian Furniture*, London, rev.ed. 1969, pl. 90.
M. Tomlin, *Catalogue of Adam Period Furniture*, London, 1972, pp. 2-3.
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R. Edwards, *The Shorter Dictionary of English Furniture*, London, rev. ed. 1977, p. 456, pl. 46.
G. Beard, *The Work of Robert Adam*, Edinburgh, 1978, pp. 25, 66, pl.55.
G. Jackson-Stops, (ed.) *The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting*, Yale, 1985, pp. 332-3.
G. Beard & C. Gilbert (eds.), *The Dictionary of English Furniture-Makers 1660-1840*, Leeds, 1986, p. 166.
J. Fowler and J. Cornforth, *English Decoration in the 18th Century*, London/Melbourne, rev. ed. 1986, pp. 45, 187, fig. 173.
G. Beard, 'Robert Adam's 'artificiers', *Antiques*, June 1987, pp. 1292-1303.
G. Beard and J. Goodison, *English Furniture 1500-1840*, London, 1987, pp. 118, 136.
J. Bryant, 'Back as Adam intended', *Country Life*, 3 November 1988, pp. 192-5.
N. Harris, *Chippendale*, New Jersey, 1989, pp. 84-5, 95-7, 102-3.
C. Simon Sykes, *Private Palaces: Life in the Great London Houses*, London, 1989, p. 200.
D. King, *The Complete Works of Robert and James Adam*, Oxford, 1991, pp. 307-8, pl. 431.
S. Pryke, 'Revolution in Taste', *Country Life*, 16 April 1992, pp. 102-5, figs. 3 & 4.
D. Linley, *Classical Furniture*, London, 1993, p. 111.
C. Wilk, ed., *Western Furniture 1350 to the Present Day*, London, 1996, p. 118-9.
G. Beard, *Upholsterers and Interior Furnishing in England 1530-1840*, New Haven and London, 1997, p. 234, fig. 280.
C. Gilbert, 'Chippendale and Adam Triumphant', *Christie's International Magazine*, July-August 1997, pp. 22-24.
J. Sellars (ed.), *The Art of Thomas Chippendale: Master Furniture Maker*, Leeds, 2000, p. 52, fig. 38.
E. Harris, *The Genius of Robert Adam: His Interiors*, New Haven and London, 2001, p. 14.



THE DUNDAS CHAIR

This magnificent chair is part of the famous suite of seat-furniture comprising eight armchairs and four sofas designed by Robert Adam (d.1792), and supplied in 1765 by Thomas Chippendale (d.1779) to Sir Lawrence Dundas (d.1781) for the Great Room, 19 Arlington Street, London. It is the only known instance of Chippendale, England's greatest cabinet-maker, executing a design by Adam, the nation's most influential architect. The design, submitted by Adam on the 18 July 1764 at a cost of £5, is now preserved at Sir John Soane's Museum. Collaboration between the pair was to be long-lasting with Chippendale, having demonstrated his ability to Adam and his clients, henceforth supplying furniture to his own designs inspired by the architect's innovative neo-classical style.

Of the two suites of seat-furniture Chippendale supplied to Arlington Street, the suite from which this chair is a part was the grander and more expensive. The exceptional quality of the chair is emphasised by its original cost - each chair (excluding the luxurious crimson silk damask which Sir Lawrence supplied) was invoiced at £20, exactly double the price Chippendale charged for the frames of the most expensive chairs (in the State Bedroom and Dressing Room) at Harewood House, Yorkshire, in 1773.

Chippendale's bill dated 9 July 1765 for 'Design of Sophas and chairs for ye Saloone', listed:

'To 8 large Arm Chairs exceeding

Richly Carv'd in the Antick manner

and Gilt in oil Gold Stuff'd and

cover'd with your own Damask - and

strong Castors on the feet 160-/-

8 leather cases to Ditto lin'd with

Flannel 8 8-/-

8 Crimson Check cases to Ditto 6-/-

4 large Sofas Exceeding Rich to match the Chairs 216-/-

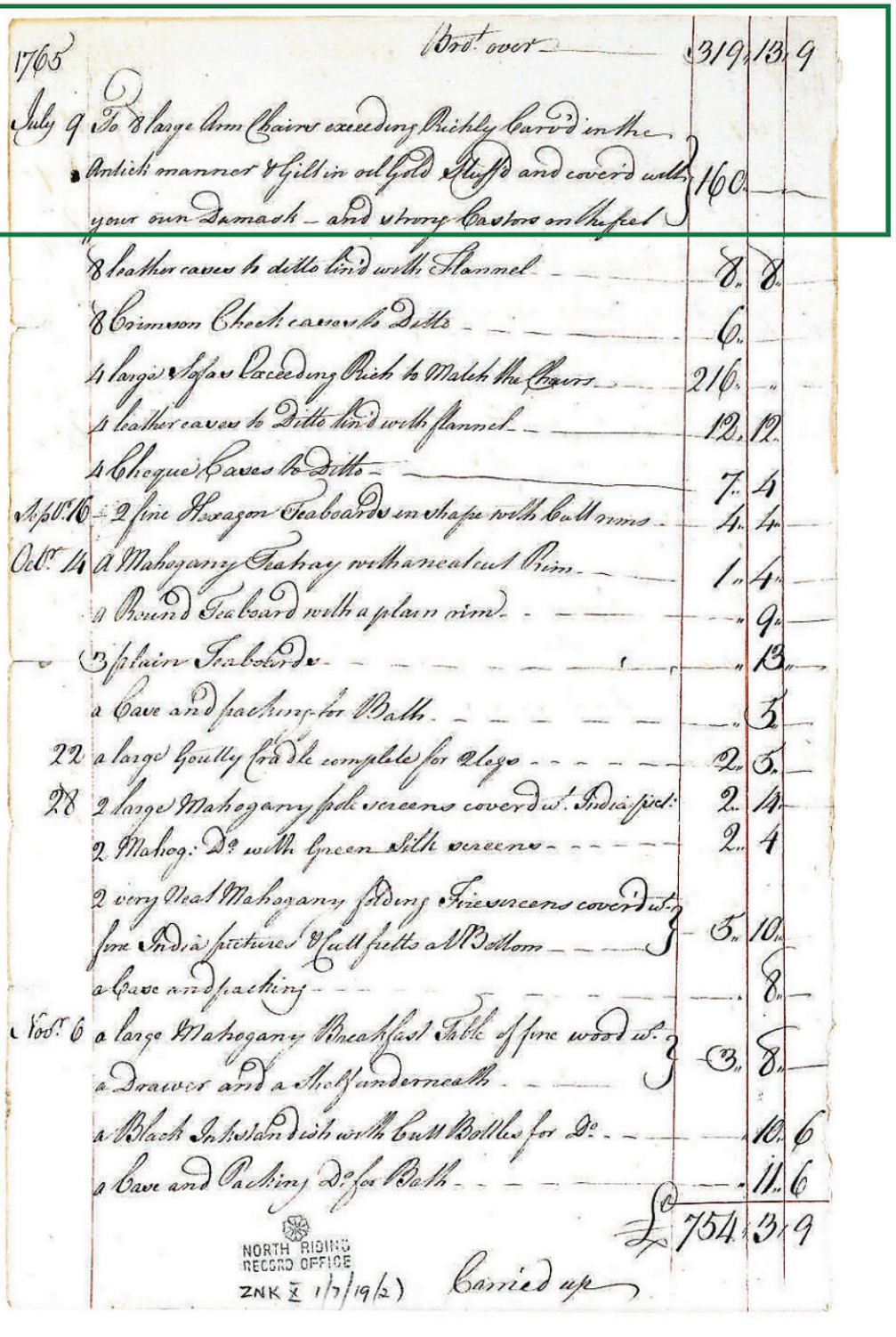
4 leather cases to Ditto lin'd with Flannel 12 12-/-

4 Cheque Cases to Ditto 7 4-/-'

The suite was intended to line the walls of the great room-of-entertainment on the *piano nobile* of 19 Arlington Street, which was acquired by Sir Lawrence in 1763. It was upholstered *en suite* with its wall-hangings and curtains in Genoa damask, which may have been ordered by Sir Lawrence's son, Thomas Dundas (d.1820) during his Grand Tour in the early 1760s. The suite was recorded in 'An Inventory of the Furniture Etc. of Sir Laurence Dundas Bart., at His House in Arlington Street the 12 May 1768' in 'No. 17 Front Room, One pair of Stairs' as,

'4 Sophas gilt covered with Damask

8 Gilt Chairs covered with [Damask] Do.'



1765 Brot. over 319 13 9

July 9 To 8 large Arm Chairs exceeding Richly Carvd in the Antick manner & Gilt in oil Gold Stuff'd and cover'd with your own Damask – and Ivory Castors on the feet 160

8 leather caves to ditto lind with Flannel 8 8

8 Crimson Check caves to Ditto 6

4 large Sofas Exceeding Rich to Match the Chairs 216

4 leather caves to Ditto lind with flannel 12 12

4 Cheque Caves to Ditto 7 4

Sept. 16 2 fine Hexagon Seaboards in shape with Ball rims 4 4

Oct. 14 a Mahogany Seahay with a neat cut Rim 1 4

a Round Seaboard with a plain rim 9

3 plain Seaboards 13

a Cave and packing for Both 5

22 a large Goully Cradle complete for 2 dogs 2 5

28 2 large Mahogany fold screens cover'd w.t India pict.s 2 14

2 Mahog.y D.o with Green Silk screens 2 4

2 very neat Mahogany folding Fire screens cover'd w.t fine India pictures & full setts all Bottom 3 5 10

a Case and packing 8

Nov.r 6 a large Mahogany Breakfast Table of fine wood w.t a Drawer and a Shelf underneath 3 8

a Black Ink Stand dish with Cut Bottles for D.o 10 6

a Cave and Packing D.o for Both 11 6

£ 754 3 9

Carried up

NORTH RIDING RECORD OFFICE ZNK X 1/7/19/2

Chippendale's invoice for Dundas.



19 Arlington Street © Country Life.

THE DESIGN

During this period Adam having consolidated his reputation for true 'taste for the antique' through the publication of the *Ruins of the Palace of the Emperor Diocletian at Spalatro* (1764) treated the façade of the Dundas chairs and sofa as the bas-relief of a Roman sarcophagus, introducing elements such as the confronted sphinx, derived in part from the Roman temple of Antoninus and Faustina as illustrated in A. Desgodetz's *Les Edifices Antiques de Rome* (1682).

The armchair pattern chosen for the 'Saloone' is an elegant rendition of the French-fashioned 'easy-chair', whose serpentine lines followed the picturesque Anglo-French style of the mid-18th century, as promoted by William Hogarth in his *Analysis of Beauty* (1753). This style was adopted by Chippendale for the armchair illustrated on his trade sign, when he established his St. Martin's Lane 'Cabinet and Upholstery Warehouse' in 1754. One of his 'French Easy Chairs' with cartouche back also served to illustrate the trade-card he issued in conjunction with his Scottish partner James Rannie (d.1766), while others featured in his celebrated furnishing pattern-books, *The Gentleman and Cabinet-Maker's Director* (1753, 55 and 62).



Sir Lawrence Dundas and his grandson (later 1st Earl of Zetland), in the Pillar Room, 19 Arlington Street, by Johann Zoffany.
(The Trustees of The 3rd Marquess of Zetland Will Trust).

SIR LAWRENCE DUNDAS

Scion of the Dundases of Fingask, an ancient Perthshire family dispossessed of their lands in the 17th century, Sir Lawrence's meteoric rise to power and fortune was uneclipsed in the 18th century. 'The Nabob of the North' was the outstanding merchant-venturer of his day making his fortune by supplying goods to the British Army during their campaigns against the Jacobites and in Flanders throughout the Seven Years' War (1756-1763). He subsequently entered into banking, property and was a major backer of the Forth and Clyde Canal which coincidentally crossed his estate at Kerse near Falkirk. James Boswell accounted him 'a cunning shrewd man of the world'.
In 1762, he was raised to the Baronetcy and, under Lord Shelburne's sponsorship, was elected MP for Newcastle-under-Lyme, whom he served from 1762-68. Validating that financial success and political ambition have always been inextricably linked with architectural patronage, in 1762, Sir Lawrence embarked on a large-scale programme of land and property acquisition including Cleveland, Marske, Loftus and Aske, and in 1763, he purchased Moor Park and Arlington Street.

Elected a member of the Society of Dilettanti in 1750, Dundas was perfectly complemented in all things aesthetic by his 'dear life' Margaret Bruce of Kennet (1715-1802), whom he had married in 1738. That Sir Lawrence depended heavily on his wife's taste is profoundly clear from their correspondence. Thus, in discussing Aske, which they had acquired furnished from Lord Holderness, he wrote: 'some of the furniture is old and should be changed. but everything of this sort I leave to your taste which is the best I have ever met with', while elsewhere he laments the 'difference one finds in coming from Moor Park where you have everything in such order'. The Dundases' remarkable architectural and artistic patronage was very much the product of their union.

19 ARLINGTON STREET

As Horace Walpole noted, 'From my earliest recollection, Arlington Street has been the Ministerial street', and it was to serve this political end that in 1763 Sir Lawrence engaged Robert Adam (d.1792) to draw up plans for improvements to his new London mansion. Characteristic of all the Dundas houses, it was upon the interiors, the furnishings and pictures, that Sir Lawrence and Lady Dundas lavished their attention, and it is for this that they are rightfully recognised as among the greatest connoisseurs of the 18th century. Perhaps nowhere reveals this more clearly than the interiors of Arlington Street. Unlike at Moor Park, Adam enjoyed a free hand, supplying designs for everything from 'Termes for the salon' as well as the 'vase candlesticks' that stood upon them, to 'painting in of all the parts of the carpet at large for Mr. Moor' of Moorfields, quite apart from the 'design of Sofa chairs for the Salon £5'. As Lady Shelburne noted in 1768, 'I had vast pleasure in seeing a house which I had so much admired, and improved as much as possible. The apartment for company is up one pair of stairs, the Great Room is now hung with red damask, and with a few large and capital pictures, with very noble glasses between the piers, and Gilt chairs'. This 'red damask' was 'your (Sir Lawrence's) crimson Genoa damask', hung by William France in 1764, while the 'very noble glasses' were ordered from the *Manufacture Royale des Glaces* in Paris in 1763.

The furnishing of all of Sir Lawrence's properties was of equal splendour. Indeed, he remains arguably the most important patron of later 18th century cabinet-makers, and has the distinction, perhaps uniquely, of employing virtually all of the greatest exponents of this art during George III's reign. As his account books so remarkably testify, Dundas employed no less than Samuel Norman, Fell and Turton, Chippendale and Rannie, Vile and Cobb, France and Bradburn, Mayhew and Ince, James Lawson and Pierre Langlois in the 1760s alone.



THE PROPERTY OF A GENTLEMAN (LOTS 16-17)

17

A GEORGE III GILTWOOD DEMI-LUNE CONSOLE TABLE

DESIGNED BY ROBERT ADAM AND MADE BY WILLIAM FRANCE AND JOHN BRADBURN, 1765

With a *Verde Antico* marble top above a stop-fluted and Vitruvian scroll frieze suspending four half-rosettes and husk garlands, replaced, on three scrolling panelled and anthemion-carved tapering supports headed by ram's heads and with hairy-paw feet, joined by a band of Vitruvian scrolls on a shaped rosette and guilloche-carved plinth, inscribed 51829 and 2, regilt, the husk swags and marble replaced, the plinth slightly reduced
34 in. (87 cm.) high; 65 in. (165 cm.) wide; 26¼ in. (67 cm.) deep

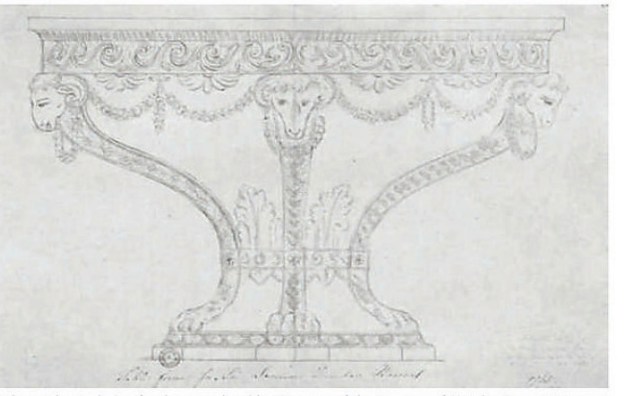
£200,000-300,000 US$310,000-450,000 €230,000-340,000



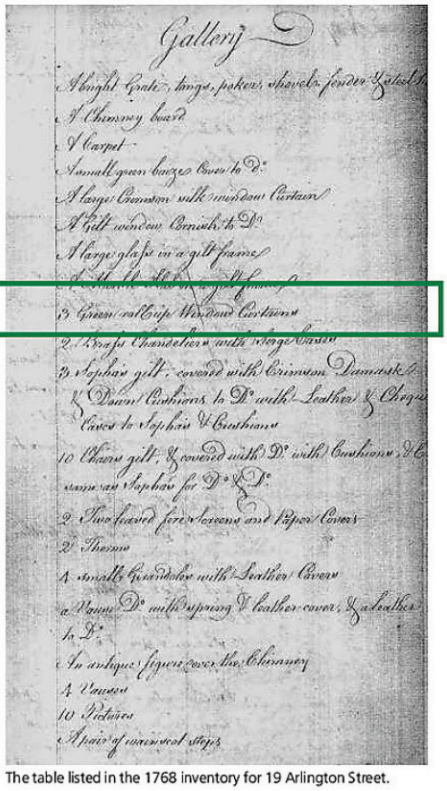
PROVENANCE:
Supplied to Sir Lawrence Dundas, Bt., in 1765 for 19 Arlington Street, London.
By descent to the Marquess of Zetland, sold Christie's London, 26 April 1934, lot 77 (to Permain), as a pair although clearly stating differences.
Probably William Randolph Hearst,
This table from the pair sold Christie's London, 30 November 1978, lot 99.
Acquired by the present owner from Michael Hogg.
The second table subsequently sold anonymously Christie's, New York, 28 March 1981.

LITERATURE FOR THIS TABLE:
An Inventory of the Furniture &c. of Sir Laurence Dundas Bart., at His House in Arlington Street the 12 May 1768, N18 Gallery
Arthur T. Bolton, 'Some Early Adam Furniture at No. 19 Arlington Street', *Country Life* vol.L 24 September 1921, pp. 385-388.
Clifford Musgrave, *Adam and Hepplewhite Furniture*, 1966, pl. 21
Anthony Coleridge, 'Dundas and some Rococo Cabinet Makers', *Apollo*, September 1967, pp. 214-215
Anthony Coleridge, *Chippendale Furniture*, 1968, pp. 147-8 and 212-3

LITERATURE FOR THE COMPANION TABLE:
An Inventory of the Furniture &c. of Sir Laurence Dundas Bart., at His House in Arlington Street the 12 May 1768, N24 Drawing Room
Arthur T. Bolton, *The Architecture of Robert and James Adam, 1758-1794*, Vol. II, p. 291
Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture, Vol. III*, p. 270, fig. 51
Eileen Harris, *The Furniture of Robert Adam*, 1963, p. 65



Robert Adam's design for the console table. Courtesy of the Trustees of Sir John Soane's Museum.


Gallery

A bright Grate, tongs, poker, shovel & fender Gilt
A Chimney board
A Carpet
A small green baize Cover to D°
A large Crimson silk window Curtain
A Gilt window Cornish to D°
A large glass in a gilt frame
6 Green velvet Chair Window Curtains
2 Brass Chandeliers with large Cases
8 Sophas gilt & covered with Crimson Damask
& Down Cushions to D° with Leather & Chique
Cases to Sophas & Cushions
10 Chairs gilt & covered with D° with Cushions & C
same as Sophas for D° & D°
2 Two leaved fire Screens and Paper Covers
2 Thermo
A Mahogany Bureau with Leather Cover
a Pair D° with Spring & leather cover & Leather
to D°
An antique figure over the Chimney
A Cruzon
10 Pictures
A pair of marine Glasses

The table listed in the 1768 inventory for 19 Arlington Street.


Robert Adam by George Wilson (National Portrait Gallery).

The golden side table with 'antique' green marble top was designed by the Rome-trained architect Robert Adam (d.1792) and was supplied to Sir Lawrence Dundas (d.1781) for his London house at 19 Arlington Street by the royal cabinet-maker William France working in partnership with John Bradburn.

SIR LAWRENCE DUNDAS

Sir Lawrence Dundas was a towering figure of the 18th century, an outstanding merchant-venturer, banker, property magnate, politician and patron of the arts. He was raised to the Baronetcy in 1762, and the following year he purchased Moor Park in Hertfordshire and 19 Arlington Street in London, engaging Adam to make improvements at both properties.

Dundas was elected to the Society of Dilletanti in 1750, and Sir Lawrence and Lady Dundas went on to create lavish interiors at all their properties, acquiring the finest furniture and pictures, and securing their reputations among the finest connoisseurs of the 18th century.

For a more detailed account of Sir Lawrence Dundas and the furnishing of Arlington Street see note to the previous lot.

ROBERT ADAM

Robert Adam trained initially under his father William Adam, but from 1754 he spent five years in Rome studying architecture under Giovanni Battista Piranesi among others. On his return to London he established his practice in Grosvenor Square, quickly making his reputation as the leading proponent of classical architecture, and under George III he was promoted to architect to the King's Board of Works. By 1763 he was at the height of his powers, recognised as the most fashionable architect of his generation, and promoting the neo-classical style, still in its infancy in England.

Sir Lawrence Dundas was likewise in the ascendant, newly ennobled and elected to Parliament, so it was natural that he should turn to Adam for advice on the aggrandisement of his St. James's mansion overlooking Green Park. Adam appears to have been given a free hand at Arlington Street, supplying designs for a wide range of furnishings, and he and his patron sought the very best of London's thriving cabinet trade to execute the designs. Thus Adam worked in tandem with the likes of Chippendale in 1764 supplying the magnificent suite of giltwood seat furniture for the Great Room, of which one armchair is offered here (lot 16), Pierre Langlois for marquetry commodes, and for the superb carved and gilt wall furniture he engaged the St. Martin's Lane cabinet-maker William France.



The present lot when it was sold Christie's, London, 26 April 1934, lot 77.



The companion table *in situ* at 19 Arlington Street illustrated in Arthur T. Boulton, *The Architecture of Robert and John Adams*.

FRANCE AND BRADBURN

William France (d.1773) worked in partnership with John Bradburn (d.1781) from 1764. France had been employed in 1759 by William Vile (d.1767) and John Cobb (d.1778), and during the tenure of Vile and Cobb as cabinet-makers to King George III, 1761-63, he often signed accounts on behalf of his employers. Bradburn was established in his own right in Hemming's Row, Long Acre, by 1758 but was also credited with some work for Vile and Cobb in the 1750s.

In partnership they succeeded Vile and Cobb in the service of the Royal Household, an appointment they retained until 1773. Among their first major commissions outside the royal residences was that for Sir Lawrence Dundas at Arlington Street, and at Moor Park, though France may initially have been engaged on his own; the first account signed by both France and Bradburn is dated 13 July, 1764, totalling £990 12s 11 d. They also worked at Croome Court, Worcestershire, from 1763- 65 for the 6th Earl of Coventry, supplying amongst other furniture, a set of ten 'scrole' sofas, again to the designs of Adam, and employing the specialist carver Sefferin Alken in their execution (one sold anonymously Christie's London, 3 November 2011, lot 69, £50,450 including premium), and for John Chute at The Vyne, Hampshire and Charles Street, London, including a pair of 'half circle sideboard tables' delivered between March 1765 and January 1767 (G.Beard and C.Gilbert, *Dictionary of English Furniture Makers 1660 - 1840*, Leeds, 1986, pp. 95 - 97 and 316 - 317).

THE DESIGN AND EXECUTION

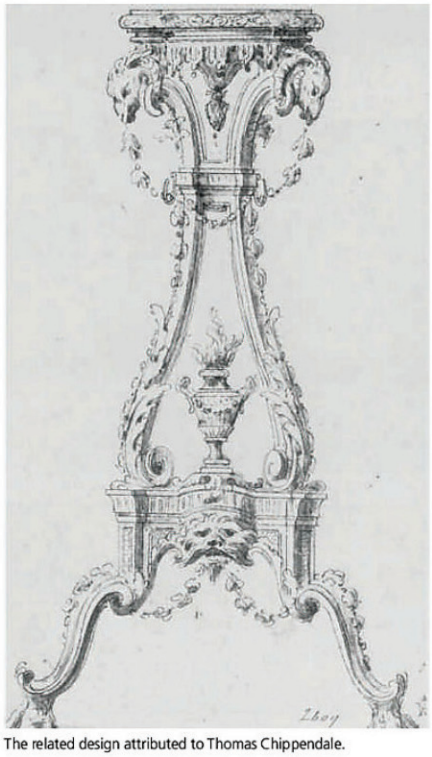
Adam's design for the present lot was dated 1765 and inscribed 'A Table Frame for Long Room next to the Eating Parlour', for which Sir Lawrence was charged 15 gns (A.Coleridge, 'Dundas and some Rococo Cabinet-Makers', *Apollo*, September 1967, pp.214-215). On January 12, 1765 France and Bradburn invoiced the table as:

'For a Circular
Frame, for a Marble Table,
richly carv'd with ramsheads
at Top, and Husks falling
down the 3 Shaped Legs, &
gilt in burnished gold and £ s. d.
puting up the above..... 37 10 0

This is almost certainly the table that was listed in the 1768 *Inventory of the Furniture of Sir Lawrence Dundas Bt. at his house in Arlington Street 12th May 1768*, listed in the Gallery 'A Marble Slab on a gilt frame'.

A second table of closely related design but with an *entrelac* frieze rather than the Vitruvian scroll motif featured on the present lot, and illustrated in P. Macquoid and R.Edwards, *Dictionary of English Furniture*, rev. edn. 1954, vol III, p.296, fig.63, was invoiced on December 30 the same year at the same price, presumably the table listed in the Drawing Room.

The tables remained at Arlington Street until Christie's sale, A Catalogue of Highly Important Adam Furniture... The Property of The Most Honourable The Marquess of Zetland, P.C, 26 April 1934, when the two tables were sold for 210 gns as a pair though stating differences. Notably it was recorded in the catalogue entry that one table had a green marble top (the present lot), the other a yellow marble top. The present table was offered again anonymously and with a well matched green marble top, Christie's London, 30 November 1978, lot 99 (£13,200 including premium), while the companion, having been in the collection of William Randolph Hearst (inventory no. 518292), was sold Christie's New York, 28 March 1981, lot 213. ($77,000 including premium)



The related design attributed to Thomas Chippendale.

FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

18

A PAIR OF GEORGE III CARVED GILTWOOD TORCHERES

THE DESIGN BY THOMAS CHIPPENDALE, THE EXECUTION ATTRIBUTED TO THOMAS CHIPPENDALE, SENIOR OR JUNIOR, CIRCA 1775

Each with shaped hexagonal top above a stiff leaf and beaded frieze above a fluted and foliate carved central support, and beaded, acanthus-wrapped and scrolled tripod supports terminating with ram's heads and hung with husk swags, on a concave-sided lotus-carved triangular plinth with splayed legs and paw feet, stamped 3206 and 3207 respectively, the shaped tops replaced, regilt
56¼ in. (143 cm.) high; 13¾ in. (35 cm.) diameter (2)

£60,000-90,000

US$91,000-140,000
€68,000-100,000

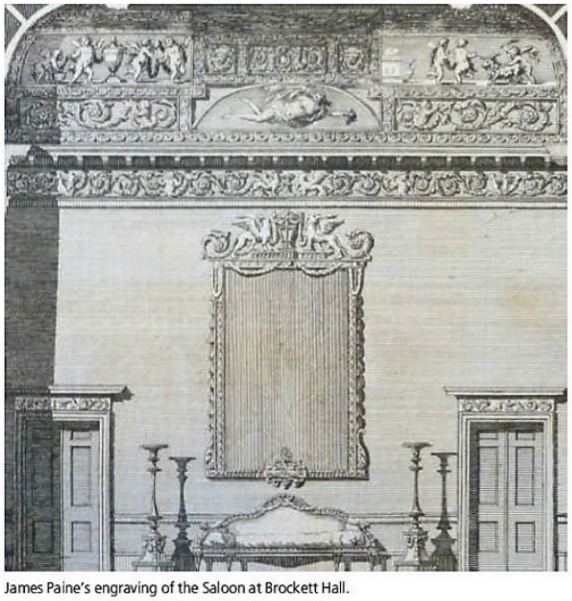
PROVENANCE:
Acquired, probably from Mallett around 1982, for Crichel, Dorset by the Hon. Mrs. Marten, OBE, D.L.





This pair of impressive George III carved giltwood torcheres, *circa* 1775, is inspired by a closely related drawing, *circa* 1760, attributed by Christopher Gilbert to Thomas Chippendale (d. 1779) now in the George Lock Collection, Victoria and Albert Museum (Christopher Gilbert, *The Life and Work of Thomas Chippendale*, vol. II, p. 206, fig. 376). An identical pair of torchères to this design was executed possibly by the Chippendale firm, and is now at Denton Hall, although they may not be indigenous to the house (*ibid.*, p. 206, fig. 377). This drawing derives from the architect-designer, Robert Adam's (d. 1792) neo-classical designs as published in his *Works in Architecture* (1773-77), in particular a 'Design of a tripod with a Vase and Branches for three Candles'. The present torchères differ slightly from this original drawing reflecting the more elegantly attenuated neo-Classical form, which is characteristic of the firm's later work as they moved from designs for 'Candle Stands' in the 'Chinese Chippendale' and very ornate rococo styles of the 1750s, as published in the second edition of Chippendale's book of designs, *The Gentleman and Cabinet Maker's Director* (1755) (pls. CXX, CXXI, CXXII, CXXIII).





James Paine's engraving of the Saloon at Brockett Hall.

THE PROPERTY OF A GENTLEMAN

*19

A PAIR OF GEORGE III GILTWOOD SOFAS

BY THOMAS CHIPPENDALE, CIRCA 1773

Each with guilloche-carved serpentine frame, the back centred by a ribbon-tied laurel roundel flanked by swags, the padded back, arm-rests and squab cushions covered in green silk, the scrolled arm-supports and seat-rails carved with laurel and on reeded turned tapering legs headed by square blocks, on stepped turned feet carved with laurel and on castors, with batten-carrying holes, cramp-cuts and red wash underneath, one back leg partially replaced, the gilding original with restorations by Carvers and Gilders (1995-96)
43 in. (110.5 cm.) high; 93 in. (234 cm.) wide; 33 in. (84 cm.) deep (2)

£300,000-500,000 US$460,000-750,000 €340,000-560,000



PROVENANCE:
Supplied to Sir Penistone Lamb, 1st Viscount Melbourne (1748-1819), for the Saloon of Brocket Hall, Hertfordshire, *circa* 1773.
Thence by descent to Admiral of the Fleet Lord Walter Talbot Kerr, G.C.B., Brocket Hall, Hertfordshire, sold Messrs. Foster house sale, 9 March 1923, two of lots 358-361.
Acquired at that sale by Sir Charles Nall-Cain, Bt., 1st Lord Brocket (d.1934).
Thence by descent at Brocket Hall.
This pair sold Christie's, London, The Property of The Lord Brocket Will Trust, Sold by order of The Trustees, 16 November 1995, lot 360.
The other pair sold Christie's, London, The Property of The Lord Brocket Will Trust, Sold by order of The Trustees, 7 July 1994, lot 103.

LITERATURE:
James Paine, *Noblemen and Gentlemen's Houses*, 1783, p. LVIII
H. Avray Tipping, 'Brocket Hall-III, Hertfordshire, The Seat of Sir Charles Nall-Cain, Bt.', *Country Life*, vol. LVIII, 18 July 1925, p. 97
H. Avray Tipping, *English Homes, Period VI*, vol. I, London, 1926, pp. 19-21, figs. 30-33
C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. I, p. 263 and vol. II, pp. 200-201, figs. 364, 366-367.
C. Gilbert, *'Chippendale's Brocket Hall Saloon Suite'*, *Christie's International Magazine*, June-July 1994, pp. 46-49.





This magnificent pair of giltwood sofas was part of the suite executed *circa* 1773 for Sir Penistone Lamb, 1st Viscount Melbourne, the most extensive salon suite that Thomas Chippendale (d.1779) is known to have supplied to any client, comprising four sofas, twelve armchairs and twelve side chairs. The suite is a highly accomplished expression of Chippendale's post-*Director* design style, with similarities to seat-furniture supplied to Nostell Priory and Newby Hall, Yorkshire, and the sofas are considered to be a particularly successful design.

SIR PENISTONE LAMB, 1ST VISCOUNT MELBOURNE

Sir Penistone Lamb (d.1819) inherited a fortune of over £500,000 following the death in 1768 of his father, Sir Matthew Lamb, 1st Baronet of Brocket Hall, Hertfordshire. He entered parliament the same year and two years later was created 1st Viscount. He married in 1770, Elizabeth, daughter of Sir Roger Milbanke of Halnaby, Yorkshire, and thereafter the couple began to spend freely, engaging Sir William Chambers (d.1796) to build an appropriately grand mansion on Piccadilly, London, Melbourne House, now Albany. Lady Melbourne was undoubtedly a driving force in the relationship, possessing better intelligence, character and stronger ambitions than her husband, and her involvement in their affairs cannot be underestimated. It is highly likely that she was influential in the choice of Thomas Chippendale (d.1779) as supplier of furnishings for Melbourne House, knowing his fashionable reputation built on significant commissions in her native Yorkshire.

While the work in London progressed Lord Melbourne spent much of his time at Brocket Hall, his country seat in Hertfordshire. It should be noted that the relationship between Chambers and Chippendale was somewhat fractious, the latter submitting designs to Lord Melbourne without the full approval of Chambers, in a move that was perhaps seen as undermining the architect, and provoking Chambers to write to his patron by way of reproach. This further reinforces the idea that Chippendale was employed despite, rather than because of the influence of Chambers. It is also likely that by 1773, Chippendale had already been engaged in business at Brocket Hall.



The Milbanke and Melbourne Families by George Stubbs, *circa* 1769, (National Gallery).



The related sofa supplied by Chippendale for Harewood House, Yorkshire.

BROCKET HALL, JAMES PAINE AND THOMAS CHIPPENDALE

Brocket Hall was built in classic English parkland between 1760 and 1775 by James Paine (d.1789), whose other notable works included Nostell Priory, Yorkshire. He was thus well acquainted with Chippendale, who could count Nostell as one of his own most significant commissions from 1766, and indeed Paine had been the only architect who subscribed to Chippendale's *Director* published in 1754. The importance of Brocket Hall in Paine's portfolio can be gauged by the fact that he later dedicated twelve plates in his *Noblemen and Gentlemen's Houses* (1783) to plans, elevations and sections of the Hall, stating in the preface 'the noble owner has spared no expense in furnishing and perfectly compleating'. His drawings also provided a tantalising glimpse into the Salon where Chippendale's sofas were illustrated against each end wall flanked by gilded tripod torchères, also executed by Chippendale, and described a room 'hung with an exceeding rich flowered damask the sides and piers of this room are furnished with large superb glasses, and rich pendant lusters; and the remainder of the furniture is perfectly suitable to that here described'.

In 1923, *Country Life* photographed the sofas in the same Salon, astonishingly still with their original crimson floral silk damask upholstery of billowy seat squabs and loosely stuffed roll bolsters ('Brocket Hall - III. Hertfordshire, The Seat of Sir Charles Nall-Cain, Bt.', *Country Life*, 18 July 1925, p.97, fig.2, 'The Saloon in 1923').

Among the furniture supplied by Chippendale for Melbourne House in 1772 was a white-painted suite of three 'Sophas' and accompanying chairs, all more expensive than comparable pieces supplied to Harewood House, Yorkshire, but it was undoubtedly surpassed in extravagance by the Brocket Hall suite. The design for the suite conforms to one of Chippendale's *de luxe* workshop patterns of the 1770s. Their masterfully sculpted frames replete with husks, foliage, guilloche and central ribbon-tied laurel roundels, were enhanced by superb two-tone, matt and highly burnished gilding, which would have looked spectacular in flickering candlelight. In their design they relate closely to a pair of sofas with eight chairs *en suite*, probably supplied in the same year to William Henry, Duke of Gloucester, who is known to have patronised Chippendale in 1764-6; from 1863 this suite was at Windsor Castle (Christopher Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol.II, p.109, fig.185).

Having perfected a supremely elegant and successful design, Chippendale had the good sense to persist with it, resisting the temptation constantly to innovate, although he never exactly repeated the same decorative permutation on the carved frames. This is demonstrated in a similar pair of sofas supplied for the State Dressing Room at Harewood House, and in another comparable pair commissioned around 1778 for the Salon at Nostell Priory (*ibid.* pp.198-199, figs.361 and 362).

THE LATER HISTORY OF THE SUITE

William Lamb, 2nd Viscount Melbourne, eclipsed his ancestors as a politician, serving as Prime Minister in 1834 and again from 1835 to 1841. He notably mentored the young Queen Victoria in political matters and was a particular favourite. Melbourne spent a significant amount of time at Brocket Hall, but after his death in 1848 the property was let as a furnished house to Lord Mount Stephen until 1922 when it was sold. The new owner, Sir Charles Nall-Cain, Bt. purchased much of the finest furniture as part of the house sale and also acquired other important furniture indigenous to the hall including the present sofas at a sale held on the premises in 1923 by Messrs. Foster of Pall Mall, when the full extent of the suite was detailed.

Thus the suite commissioned by Sir Penistone Lamb, 1st Viscount Melbourne, remained *in situ* from the time of delivery until it was dispersed in a series of sales at Christie's, London. One pair of sofas was sold, The Property of The Lord Brocket Will Trust, 7 July 1994, lot 103, (£254,500 including premium) alongside a pair of torchères and two pairs of armchairs (lots 100-102), while the second pair of sofas was sold 16 November 1995, lot 360 [£158,250 including premium [sold after sale]), again alongside a pair of torcheres and two pairs of armchairs (lots 357-359). The remaining two pairs of armchairs were sold 8 July 1999 (lots 80 and 81). A pair of armchairs was subsequently sold again Christie's, London, 28 November 2002, lot 106.



The Saloon at Brocket Hall. © Country Life.

THE HAREWOOD SILVERED MIRRORS



Edwin Lascelles by Sir Joshua Reynolds. © Harewood House Trust.



THE PROPERTY OF A GENTLEMAN

20

A PAIR OF GEORGE III SILVERED OVAL MIRRORS

BY THOMAS CHIPPENDALE, CIRCA 1775

Each with an oval plate in a narrow frame carved with *entrelacs* and beading, the cresting formed as a ribbon-tied wreath of flowers cascading to each side, resting on horizontal base mounted with a knotted ribbon bow and pendant flower-swags, one swag at base and one wreath cresting replaced, originally with candle-branches
68 x 38¾ in. (173 x 98.5cm.) (2)

£500,000-800,000 US$760,000-1,200,000
€570,000-900,000

PROVENANCE:
Supplied to Edwin Lascelles, later Lord Harewood (d. 1795), in 1775 for the Yellow Damask Sitting Room at Harewood House, Yorkshire and thence by descent at Harewood House to
George, 7th Earl of Harewood, sold Christie's, London, 10 April 1986, lot 84.
Sold anonymously, Christie's, London, 9 July 1992, lot 54.

LITERATURE:
C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, pp. 198, 209, fig. 322.





Harewood House, Yorkshire, one of Thomas Chippendale's (d.1779) most significant commissions, enabled England's pre-eminent 18th century cabinet-maker to display the full virtuosity of his craftsmanship providing Edwin Lascelles, 1st Baron Harewood (d.1795) a complete decorating service that included wall paper, textiles, carpets and furniture in a range of styles, Neo-classical, Rococo and Chinoiserie. The duration and size of the commission is exemplified by the final amount, in the region of £10,000, paid to Chippendale in installments over seven years.

These remarkable mirrors, extremely rare survivors from Thomas Chippendale's oeuvre in their original burnished silver finish, were supplied for the Yellow Damask Sitting Room at Harewood, and invoiced on the 1st December 1775 as follows:

> '2 Exceeding neat & Rich Carved Gerandoles with ornaments and Treble Branches highly finished in burnished Silver and varnished and wrought Pans and Nossels silvered &c £40'

Described by Christopher Gilbert as 'excessively rare', the mirrors with their elaborate ornamentation were preserved at Harewood having been dismantled, crated and removed to store when Charles Barry extensively refurbished the principal storey of the house in 1844 – 5 and remained untouched until the mid-1980s (C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. I, p. 198). One mirror survived in the private rooms at Harewood, painted red and green, traces of which are just still visible in the carving, though lacking its cresting (Gilbert, *ibid.*, vol. II, p. 180, fig. 322). The peripheral ornaments of the second, by then overgilded but with the original silver preserved beneath, were in the Carpenter's Store. Christopher Gilbert illustrated some of these pieces prior to their extensive restoration under the direction of Hugh Roberts and Carvers and Gilders of London (Gilbert, *ibid.*, p. 70, fig. 108).

THE DESIGN

Designed in the George III French 'antique' manner, each 'medallion' frame, with ribbon-twist *guilloche*, is ribbon-tied to a floral wreath and festoons and to 'triumphal' laurel-branches and candle-branches (now missing) which spring from a laurel-enriched tablet garlanded with flowers. Their elegant design, described in Chippendale and Haig's account of 1775 as being 'Exceeding neat' may represent the hand of Thomas Chippendale Junior (d. 1822) who was considered by one of his contemporaries as having 'a very great deal of taste, with great ability as a draughtsman and designer' (Ed. G. Beard, C. Gilbert, *Dictionary of English furniture makers, 1660-1840*, Leeds, 1986, p. 168), and was the author of *Sketches of Ornament* (1779) which displayed a similar hand (Gilbert, *op.cit.*, vol. II, p. 16, fig. 28).

THE YELLOW DAMASK SITTING ROOM

The Yellow Damask Sitting Room was remarkable for its splendid colour scheme of yellow, white and silver, and was reputedly the family's favourite room. Robert Adam (d.1792), given free rein by Lord Harewood to design ceilings, friezes and chimneypieces in the principal apartments, designed a star-shaped ceiling in purple, yellow, light and dark green colours after an engraving of an ancient Roman ceiling in the reissued edition of Bartoli's *Gli antichi sepolcri* (1697). The frieze comprised cameos of putti riding sea-horses, Adam's favourite motif, and the room's overdoors, inspired by the King's bedroom doors at Versailles, were carved with tablet-supported medallions of festive boys and with nymphs bearing garlands. Adam's brother, James later wrote, 'it affords me the greatest pleasure that you have tickled it [Harewood] up so as to dazzle the eye of the squire [Lord Harewood]' (Susan Morris, 'Nothing in Excess', *The Antique Collector*, April, 1995, p. 48).

Chippendale's complete accounts for the room describe the extravagance of the furniture and furnishings comprising 10 cabriole chairs without arms, a pair of bergères, and two large sofas, all 'richly Carved neatly Japann'd yellow and white and Covered with your [yellow] Damask', yellow damask was also used for wall hangings, and curtains that fell in festoons from two carved and highly finished burnished silver cornices with 'Antique Ornaments'. A remarkable ivory-inlaid marquetry topped table incorporating Apollo's medallion and poetic trophies (sold Christie's, London, 1 July 1965, lot 56), a pier glass, chimney glass and the present mirrors all similarly styled with 'Antique Ornaments' and finished in burnished silver also graced this particularly striking room (Gilbert, *op.cit.*, vol. I, p. 198).

EDWIN LASCELLES, LORD HAREWOOD

Harewood House took over 10 years to complete and cost Lord Harewood approximately £50,000, more than one million pounds in today's currency, to build, furnish and landscape. Informed of progress on a regular basis by his steward, Samuel Popplewell, Chippendale's tardiness caused by a large number of simultaneous commissions from other clients must have sorely tried his Lordship's patience, however, the latter remained on good terms with the cabinet-maker through his steward. Additionally, Lord Harewood's quest for perfection seems to have been contagious for Chippendale supplied some of his finest work. Lord Harewood, with a vast inheritance from his West Indian estates at his disposal, spent lavishly but discriminately at Harewood laying out considerable expense for craftsmen and merchandise of the highest quality from London, but was also prepared to use local materials if deemed adequate for the job. He rarely used an agent to act on his behalf, supplying many of the materials from his own estates and negotiated contracts separately with building craftsmen and tradesmen,the best architectural practice of the day.



Harewood House, Yorkshire © Harewood House Trust.



THE PROPERTY OF A GENTLEMAN

21

A CHINESE PASTE-GEM-MOUNTED ORMOLU MUSICAL AND AUTOMATON TIMEPIECE TABLE CLOCK

THE CASE GUANGZHOU WORKSHOPS, QIANLONG DYNASTY (1736-1795), INCORPORATING CONTEMPORARY EUROPEAN MECHANISMS (LATE 18TH CENTURY), THE WATCH MOVEMENT SIGNED FOR PERRET, PARIS

CASE: modelled in tiers, to be seen from both sides, with a double-side mirror to the top bordered in red paste gems and opening to two further mirrored panels, topped by a patinated metal leafy mount, the mirror resting on a drum-shaped blue enamel clock-case with ormolu beast side masks, this in turn resting on a gadrooned support above a *repoussé* bureau and with running courtier figures to its sides (formerly holding mounts), the bureau 'slope' set with two red glass cabochons and opening to another mirror panel, also banded with two rows of paste gems in red and blue, the bureau pierced to front and back to reveal painted foliage and spiral glass rods forming an automaton waterfall, decorated with foliate designs and with coronet and pseudo trophy decoration with 'nonsense' inscriptions to the sides; resting on the backs of four caparisoned rhinoceroses (formerly with feet between) on a raised platform, all within a pierced balustrade with vases to its corners (formerly probably issuing flowers); this above a further section applied with foliate mounts, those to the front and rear centred by opposing European profile medallions, those to the sides with lion masks, this section also open to front and back to show a mirror-backed automaton scene of figures parading across an arched bridge, with ships moving between automaton glass rods simulating water below, with painted metal scenery around; this section also framed by a balustraded gallery with vase mounts to the corners (these formerly issuing floral sprays, one replaced); raised on a fabric-covered (distressed) stepped wooden plinth, in turn raised on foliate cast scroll feet; under a gilt-metal framed rectangular glass shade
DIAL: white enamel Roman and Arabic dial with pierced gilt-metal hands, within a red paste-gem-set bezel (glass lacking)
WATCH MOVEMENT: typical one-day verge pocket watch movement with pierced and engraved bridge to the balance, signed 'Perret/A Paris'; key
MUSIC AND AUTOMATON MOVEMENT: housed in the lower section and released at will by a cord, with single gut fusee, a single tune playing on six bells with eight hammers; key
23¾ in. (60 cm.) high, excluding glass shade; 15¼ in. (39 cm.) wide; 11¾ in. (30 cm.) deep

£150,000-250,000 US$230,000-380,000 €170,000-280,000

PROVENANCE:
From a residence on the Avenue Foch, Paris.
Thence by descent to the present owner.

COMPARATIVE CLOCK CASES:

Although it incorporates European mechanisms and shares a number of stylistic features in common with the productions of the celebrated English exporter of musical and automaton clocks James Cox, this clock can be attributed to the Chinese workshops of Guangzhou.

It may be compared with a musical automaton clock from the Ilbert collection in the British Museum, London, with watch movement signed 'William Barker 1943'. This has a similar drum-shaped watch case which also supports a mirror, whilst the main body of the case rests on elephants above a wooden plinth with scroll feet similar to the arrangement on the present example. Another closely related (incomplete) clock appeared at auction at Christie's London, 2 October 1991, lot 84. The drum watch case with side mounts apparently identical to those of the present clock also supports a mirror. That clock also has rhinoceros mounts, albeit not in their original positions. Like the Ilbert clock, the lower section rests on the backs of elephants. Other stylistic elements which the three clocks share include the use of a baluster gallery, dentil cornicing, spiral-fluted corner uprights and lion mask mounts. These clocks have previously been described respectively as being Anglo-Swiss and as having a Continental case, as awareness of the extent of Chinese manufacture has been limited until recent years; in the past many clocks have been attributed to James Cox, for example, which most certainly did not originate in his workshops.





The reverse of the clock.

CHINESE AND EUROPEAN CLOCK CASES

The present clock is undoubtedly unusual among Chinese clock cases, although there are two Chinese 'mirror' clocks in the Palace Museum, Beijing (see Lu Yangzhen (senior editor), *Timepieces Collected by the Qing Emperors in the Palace Museum*, Hong Kong, 1995, pp. 79-80). Clearly it shows the design influence of James Cox (c. 1723-1800), most notably in its inclusion of a casket-bureau and the use of rhinoceros feet. The latter may be seen on a Cox clock in the Palace Museum which is also of bureau form and which also incorporates a mirror. The present clock case differs significantly from the work of Cox and his contemporaries (for example, John Drury, maker of a cabinet clock sold Sothebys London, *Treasures*, 6 July 2010, lot 13) in that the casket/bureau section is formed from sheets of gilded *repoussé* metal; an English clock of the same period would almost certainly have been formed of gold or gilt-metal cagework over hardstone panels, such as may be seen on the aforementioned Palace Museum Cox mirror clock. Moreover, the casket of a contemporary European clock would probably have opened to reveal accessories, as again may be seen on the Palace Museum clock and also on the elaborate Cox 'Westminster Swan Clock' sold Christie's London, 7 June 2007, lot 125 (£356,000). Further evidence of Chinese manufacture may be seen on the decorative motifs to the sides of the bureau on this clock, where we see an odd interpretation of a coronet arrangement above a musical trophy design which in turn incorporates a banner with 'nonsense' inscription.

When considering Chinese clock cases it is important to recognize that much of the value of clocks for the Chinese derived from their Western-ness. Chinese clockmakers saw Western clock cases and reflected these. And so it is not surprising to see, as on the present clocks, design elements such as neo-classical vases and European profile medallions. Chinese makers would have used such decorations because they identified them as being European and therefore appropriate to clocks. As the clockmaker Mathieu Planchon wrote in the late 18th Century, '*The appearance of a Chinese clock shocks the eye, firstly by the mixture that one encounters of Chinese and European elements*' (quoted in Catherine Pagani, *Eastern Magnificence and European Ingenuity, Clocks of late Imperial China*, Michigan, 2001, p. 152). See for example the stylised neo-classical vase mounts and 'laurel' garland frames on the side of a Chinese musical automaton clock in the Nezu collection (Christie's Hong Kong, *Magnificent Clocks for the Imperial Chinese Court from the Nezu Museum*, 27 May 2008, lot 1508).

CHINESE MAGNIFICENCE AND EUROPEAN INGENUITY

The inclusion of Western mechanisms in Chinese clocks, as with the present example, is not unusual. Although Chinese workshops were making their own clock and music/automata movements there are many recorded examples of European mechanisms being used instead. See for example a superb ormolu and enamel jardiniere clock sold in the Nezu Collection, lot 1509 and also lots 1513 and 1514 in the same sale; also an elaborate Guangzhou clock with movement by Robert Philp sold Christie's London, 6 July 2001, lot 40. In the Palace Museum collection there is a clock with an English dial (using English words) and movement by William Story set into a Chinese case (see Lu Yangzhen, p. 51). The case of this clock includes a band of turquoise paste gems as does the present clock; this colour appears to have been popular with the Chinese and may be seen on the double-gourd clock in the Nezu Collection (lot 1501) and its 'pair' in this sale (lot 15). Pagani writes of Guangzhou clocks: '*In some instances...the inner workings were imported, which can explain why Cantonese clocks were known for their accuracy*' (p. 79). Without doubt, it is the existence of signed European mechanisms — as in this instance — in Chinese clocks that has over the years led to many of them being wrongly described as European.



THE PROPERTY OF A EUROPEAN COLLECTOR

22

A LOUIS XVI ORMOLU-MOUNTED JAPANESE LACQUER, VERNIS AVENTURINE AND EBONY PETIT SECRETAIRE

ATTRIBUTED TO CLAUDE CHARLES SAUNIER, CIRCA 1788-92

The rounded rectangular top with three-quarter pierced gallery above a narrow frieze drawer and a fall-front centred by a panel depicting a Buddha-like figure holding a fan and pulling a coin-decorated cloth upon which is seated a child, with two further children attending, on a nashiji font, enclosing an interior with open compartments, four fitted drawers and a leather-lined writing surface, above a further drawer, decorated with a landscape on an aventurine font, on fluted supports joined by a galleried undertier and terminating in toupie feet
47¼ in. (120 cm.) high; 22¾ in. (58 cm.) wide; 12 in. (31 cm.) deep

£100,000-150,000

US$160,000-230,000
€120,000-170,000







One of the related pair of secrétaires supplied by Daguerre to Althorp in 1971.



The related secrétaire at the Victoria and Albert Museum, London. © The Victoria and Albert Museum

This Etruscan-black and ormolu-enriched secrétaire, with its column-supported marble top and stretcher-shelf, is conceived in the Louis XVI 'antique' or Pompeian manner promoted by the *marchand-mercier* Dominique Daguerre (d. 1796). Daguerre's English visitors to his *atelier 'au couronne d'or'* in 1785 included Henry Holland (d. 1806), architect to George, Prince of Wales, and his patron George John, 2nd Earl Spencer (d. 1836), and a pair of *secrétaires* [see illustration], made following the Anglo-French treaty of 1786, were supplied by the *marchand-mercier* in 1791 and remain at Althorp House, Northamptonshire (F. Watson, *Louis XVI Furniture*, London, 1960, no. 149 and P. Thornton and J. Hardy, 'The Spencer Furniture at Althorp', *Apollo*, October 1968, fig. 15, pl. XVII and T. Wolwesperges, *Le Meuble Français en Lacque au XVIIIe sicle*, Brussels, 2000, pp. 206-215).

The exotic fashion for lacquer had first been adopted by Daguerre in 1783 for the secrétaire, almost certainly executed by Weisweiler, which he had supplied to Louis XVI's *Cabinet Intérieur* at Versailles on 11 January 1784 (O. Impey and J. Whitehead, 'From Japanese box to French Royal furniture', *Apollo*, September 1990, p. 163). The King's secrétaire incorporated three lacquer landscape panels, displayed within *nashiji* frames, a pattern Daguere and his *ébénistes* Weisweiler, Carlin and Saunier adhered to, as visible here, with either *nashiji* lacquer framing the panels or European *vernis aventurine*.

Claude-Charles Saunier (1735-1807), son of the *ébéniste* Jean-Charles Saunier, received his *maîtrise* in 1752 but did not register until 1765, in order to continue the workshop of his father for whom he had worked until then. Established in the Faubourg Saint-Antoine, Saunier appears mainly to have worked for *marchands-merciers* and his first collaboration with Daguerre started in 1786, when they supplied a number of items in *'bois Citronnier'* to the *Garde-meuble de la Couronne*.

A considerable number of pieces of lacquer-mounted furniture by him are recorded, including a related pair of secrétaires reputed to have come from the collection of the comte d'Artois at Bagatelle, which were then owned by William Beckford and subsequently sold, from the collection of Mrs Marella Agnelli at Sotheby's, New York, 23 October 2004, lot 38. His stamp is also found on a related secrétaire à abattant veneered in burr yew and amaranth, which was sold at Christie's, New York, 19 May 2004, lot 208. While a closely related secrétaire à abattant with Japanese lacquer and European *vernis martin* at the Victoria and Albert Museum, London, is attributed to Carlin [see illustration].





THE PROPERTY OF A GENTLEMAN

23

A PAIR OF LOUIS XVI ORMOLU AND APPLE-GREEN SEVRES PORCELAIN POT-POURRI VASES AND COVERS

BY JEAN DULAC, CIRCA 1770-75

Each with a domed cover surmounted by a pine-cone finial with acanthus base, the vase with pierced Vitruvian-scroll frieze between a Greek-key border and laurel band, with a pair of lion-masks with swagged pelt, on ribbon-tied reeded collar and waisted socle with acanthus overlay, above a guilloche-panelled circular plinth and Greek-key panelled square base, one vase and one lid with restoration to porcelain, previously with a pop-up candelabrum mechanism
18 in. (46 cm.) high; 12 in. (30.5 cm.) wide (2)

£200,000-300,000 US$310,000-450,000
€230,000-340,000

PROVENANCE:
The Lord Ashburton, K.C.V.O., Christie's, London, 19 March 1964, lot 59.
The H.J. Joel Collection, Christie's, London, 17 April 1980, lot 95.



DULAC AND THE SEVRES VASES-CLOCHES

This celebrated model is one of the earliest types of *Sèvres vases à monter* and, judging from the number of surviving examples, the most enduringly successful. Of the surviving examples the majority appear to have bodies in dark blue Sèvres porcelain, while a only a smaller number are recorded with the distinctive green Sèvres porcelain found on these vases, suggesting these were rarer. The green porcelain, which was first produced at Sèvres in 1756, was certainly also the earlier type to be used on vases à secret, as the earliest recorded model, containing not candle branches but a silver reduction of the equestrian statue of Louis XV, was in green Sèvres and made in 1763 or early 1764 for the Madame de Pompadour, now at the Wadsworth Atheneum.

A *parfumeur* by profession, Dulac appears consistently in the sales register at Sèvres from 1758-1776. Dulac acquired the majority of the production of this model, known as vases-cloches, purchasing a total of twenty between 1772 and 1779, at prices varying from 60 to 84 livres, dependent on the ground colour - the fond lapis being far more expensive than the green. By 1774, however, Jean Dulac had sold to his successor *'Les droits de vente par commission des porcelaines de la Manufacture de Sèvres dont il tient dépôt'*. Several vases-cloches are recorded at that time, predominantly in Sèvres porcelain, some mounted with gilt-bronze and others decorated with a landscape on a green ground or with roses. It seems that Dulac's vases were often conceived as amusing mechanical gifts. Around 1767 Dulac produced a *'pot-pourri chinois auquel on a adapté un petit orgue qui lui sert de soubassement'*. A pair of vases with lion-mask handles of this model was delivered to the King of Poland for his use at the Lazienski Palace, Warsaw. They are similarly signed *'DULAC MD. RUE ST./HONORE A PARIS/ INVENIT'* (illustrated in P. Verlet, *Les Bronzes Dorés Français du XVIIIe Siècle*, Paris, 1987, pp. 72-3, figs. 66-7 and also illustrated here), while the duc de la Vrillière possessed a further pair, valued at 800 *livres* in 1777.

While it is certain that Jean Dulac created this type of vase, as his use of the word 'invenit' confirms, it is interesting to note that the Manufacture du Sèvres had the right to sell them directly. This fact is confirmed by the two *vases-cloches* at the Palace of Pavlovsk, which were acquired directly from Sèvres in 1782 through the intermediary Prince Baryatinski for the sum of 1680 *livres*. Recorded in the *chambre à coucher* and then in the *cabinet de travail* of Grand Duke Paul's *appartements*, they comprise a garniture with a third pot-pourri vase of identical model to the present *vases-cloches* (illustrated in A. de Gourcoff, *Pavlovsk: The Collections*, Vol. II, Leningrad, 1993, p. 150, fig. 20). However, the attribution of this group to Dulac is further confirmed by Horace



The related vases at Fontainbleau.

Walpole's visit to Madame Dulac in the autumn of 1765. Walpole acquired, among other things, three closely related vases mounted with satyr-masks for his friend John Chute, cost of 19 guineas.

The lion-mask model obviously found favour among the Court, both at home and abroad. During the Revolution, a pair of *vases-cloches* candelabra of this exact model and colour was seized. Delivered by the *marchand* Jean Dulac before 1774 to Madame du Barry, these candelabra were held at the château de Louveciennes during the Revolution and were subsequently transferred to the Palais de Luxembourg, where they were described in an inventory as *'5475 deux vases porcelaine gros bleu renfermant des girondoles à trois bobèches en bronze doré ainsi que le socle et autres ornements dudit vase'*.

Christian Baulez, in L'Estampille L'Objet d'Art (June 1992, p.34-53), identified the vases of Madame du Barry with those that entered the collection of the château de Fontainebleau in 1850, and which remain there to this day. The Fontainebleau vases are stamped with an 1833 Tuileries inventory number and in the earlier 1826 inventory of the Tuileries, they are clearly described in the *'appartement des valets de chambre du Roi',:- deux girandoles en bronze doré è trois branches portées chacune par un vase en porcelaine fond bleu azur ayant draperies et tête de lion aussi en bronze doré'*. Although it is certainly possible that the 'girandoles' at Fontainebleau can be identified with those delivered to Madame du Barry, this conclusion could equally validly be applied to the pair with château d'Eu inventory marks of 1841 sold at Christie's London, 2 December 1997, lot 40 (353,500).

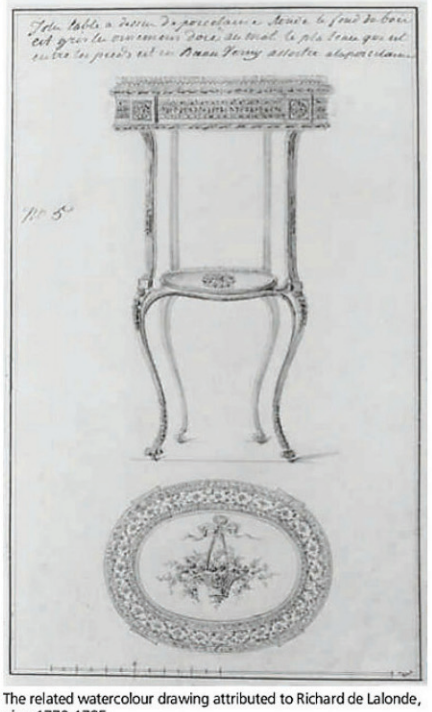
A further pair of this model, almost certainly acquired in Paris by Comte Stroganoff and subsequently sold in Berlin at Galerie Lepke, 13 May 1931, lots 164-165, was sold from the Laura Collection, Sotheby's/Poulain Le Fur, Paris, 27 June 2001, lot 76. (FFr.6,867,000/$892,710).

JEAN DULAC

The son of Charles Dulac, Jean was born in 1704 and became a *marchand-gantier-parfumeur* before 1740. First married in 1728, following the death of his first wife he remarried in 1743. At this date, his furniture and effects were valued at the notable sum of 24,000 *livres*. He was appointed *marchand privilégié du Roi* on 16 May 1753 and, following that, *marchand-bijoutier*. Jean Dulac resided on the rue Saint Honoré, the majority of the building being allotted to the workshops and parfumerie. His signboard of *'le berceau d'or'*, inherited from his father, appears in several of his bills, while others carry the phrase *'Dulac marchand-gantier-parfumeur et bijoutier rue Saint Honoré près de l'Oratoire à la tête d'or'*.







The related watercolour drawing attributed to Richard de Lalonde, *circa* 1770-1785.

PROPERTY FROM A PRIVATE ENGLISH COLLECTION
(LOTS 24 - 26)

24

A LOUIS XVI ORMOLU-MOUNTED, SEVRES PORCELAIN AND SYCAMORE GUERIDON

BY ADAM WEISWEILER, CIRCA 1783-85, PROBABLY SUPPLIED BY DOMINIQUE DAGUERRE, THE FLOWER PAINTING TO THE SEVRES PORCELAIN PROBABLY BY EDME-FRANCOIS BOUILLIAT

The oval top with pierced gallery and fruiting laurel rim, set with a porcelain plaque decorated with a ribbon-tied floral basket, within a foliate band, above a trefoil-cast pierced and beaded frieze interspersed with floral rosettes on a green *vernis aventurin*-decorated steel ground, fitted with a drawer, on faceted and beaded supports joined by a shaped platform with pierced gallery and oval tôle plaque decorated in imitation of porcelain centred by a quatrefoil motif within a conforming border, the cabriole legs headed by foliate clasps and terminating in foliate-cast paw feet, stamped A.WEISWEILER and with circular ink stamp '*Bureau de .../...*', further inscribed in white chalk '9904' to underside of top, formerly but not originally with castors
27¾ in. (70.5 cm.) high; 17¼ in. (44 cm.) wide; 13 in. (33 cm.) deep

£300,000-500,000 US$460,000-750,000 €340,000-560,000

PROVENANCE:
Possibly sold by Dominique Daguerre, Christie's, London, 25 March 1791, lot 39 and acquired by 'Ld. C', (Lord Camden?), Charles Pratt, 1st Earl Camden (1714-1794).
The Marquess Camden, Bayham Abbey, recorded and illustrated at Bayham Abbey in 1908 (*The Connoisseur*, August 1908).
The René Fribourg Collection, part III, Sotheby's, New York, 23 June 1963, lot 190.

LITERATURE:
L. Willoughby, 'The Marquess Camden's Collection', in *The Connoisseur*, August 1908, pp. 239-247, ill. p. 245.

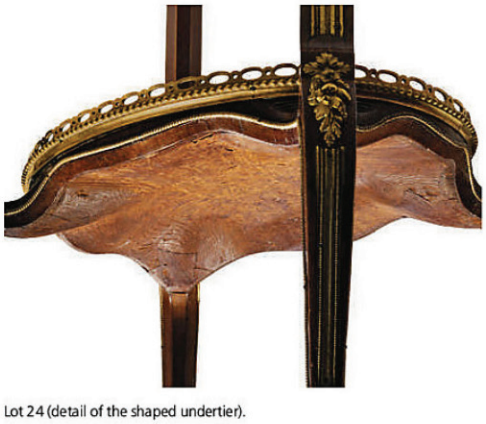




The related flower-painted Sèvres porcelain plaque, attributed to François Bouilliat, from a work table at the Wallace Collection, London.



The related table by Carlin, sold at Christies, London, 30 October 1947, now in the Wrightsman Collection, New York.



Lot 24 (detail of the shaped undertier).

This elegant *table en chiffonnière* corresponds almost exactly in form and decoration to a water-colour drawing in the Metropolitan Museum of Art, New York [see illustration]. Attributed to Richard de Lalonde (flourished 1788-1806) and inscribed '*Jolie table a dessus de porcelaine ronde le fond du bois est gris les ornements dore au mat, le plateau qui est entre les pieds est en beau verny assortie a la Porcelaine*', the drawing was one of ten provided by the *marchand-mercier* Dominique Daguerre to Duke Albert of Sachsen-Teschen and his wife Maria-Christina. As Charles Parker has convincingly argued, the highly finished character of these drawings suggests they were made as 'sales material' for the dealers' clients rather than as working designs for an *ébéniste* (C. Parker *et al.*, *The Metropolitan Museum of Art Bulletin*, May, 1960, p. 281 and F.J.B. Watson, *The Wrightsman Collection*, New York, 1966, vol. I, p. 284). This is further confirmed by an entry in the *Mémoires* of Marie-Christine of Sachsen Teschen in 1786, where she writes: '*Nous sommes allé voir au reste encore quelques uns des autres magasins d'ouvrages les plus remaquables alors en cette ville, comme ceux d'ébénisterie et de bronze de Mrs Arnault, D'Aguerre et Frost, celui de porcelaine de Japon et Lac des Indes d'un nommé Joulliot.* [see T. Wolversperges, 'Les achats parisiens de Charles-Alexandre de Lorraine (1712-1780)', in *Collectionner dans les Flandres et la France du Nord au XVIIIe siècle*, 2005, pp. 183-201).

Joint Governors of the Low Countries between 1780 and 1792, the Sachsen-Teschen's commissioned these furnishings for the Palace at Laeken, near Brussels, which was constructed for them in 1780-5. As successors in Brussels to the great collector Charles de Lorraine and as brother-in-law and sister of Marie-Antoinette, they were undoubtedly familiar with the prevailing Parisian fashion for porcelain-mounted furniture, and indeed eight of these ten watercolour-drawings - subsequently recorded in the possession of Charles-Joseph, Prince de Ligne (1755-1814) - depicted porcelain-mounted furniture.

DOMINIQUE DAGUERRE

The heir to Simon-Philippe Poirier's *atelier*, Dominique Daguerre, specialised in supplying *objets de luxe* to the French Court and, increasingly during the 1780's, to the English nobility. Based first in the rue St. Honoré, Daguerre also opened a shop in Piccadilly, London, in the 1780s to supply the Prince of Wales and his wealthy circle of collecting friends, including the Duke of Bedford and Earl Spencer. Interestingly, Christie's held two sales, the first (anonymous but almost certainly comprising Daguerre's stock) on 15-17 March 1790 and the second on 25 March 1791, entitled *Superb Articles in French Or-Moulu...Imported from Paris by Mons. Daguerre*. These clearly demonstrate both the enduring popularity of porcelain-mounted furniture and Daguerre's attempts to dominate the English market. No less than three tables of this general form are included. In the first sale, lot 84 was described as *A ditto oval work table, with Seve porcelain top or-moulu border and mountings*. The second sale listed lot 39 as *A lady's work table with porcelaine and or-moulu mountings*, which was bought by a Ld.C, which might refer to Charles Pratt, 1st Earl Camden and thereby identifying this as the present table.

WEISWEILER AND CARLIN

A form traditionally associated with Martin Carlin, at least one other such gueridon is known to have been stamped by Weisweiler, further underlining the close collaboration between *marchand-mercier* and *ébéniste*. A table of related proportions and with almost identical mounts, but with a circular top inset with a soft-paste Sèvres porcelain plaque decorated with scattered flowers, was sold from the Alexander Collection, Christie's, New York, 30 April 1999, lot 50 (US$937,500). A further table with painted Sèvres plaques but with a mahogany frame, was sold at Christie's, London, 4 May 1939, lot 108, and a final example, also apparently unstamped, and like the present example with a Sèvres porcelain plaque only to the top, was bequeathed by Alfred de Rothschild to the Rt. Hon. Almina, Countess of Carnarvon and sold at Christie's, London, 19-21 May 1925, lot 297.

Carlin also executed tables of this form, which were no doubt also supplied through Daguerre, as is illustrated by the Japanese lacquer-mounted table sold from the collection of Brig. Gen. R.J. Cooper, Christie's, London, 30 October 1947, lot 114 (£1,522), which is now in the Wrightsman Collection (Watson, *op.cit.*, no.143, pp.284-6) [see illustration].



THE SÈVRES PORCELAIN AND TOLE PLAQUES

The attribution of the exquisite floral painting on the Sèvres porcelain to Edme-François Bouilliat is based on the close comparison to plaques on a writing- and reading-table by Carlin at the Wallace Collection, London (see P. Hughes, *The Wallace Collection: Catalogue of Furniture*, vol. II, London, 1996, cat. F327, pp. 1100-1108 and R. Saville, *The Wallace Collection: Catalogue of Sèvres Porcelain*, London, 1988, cat. C506, pp. 887-892). It is in particular the rectangular plaque to the top (C506a), which features a strikingly similar flower-filled basket suspended from a blue ribbon bow secured by a gilded nail and a closely related border frieze with stylised green wreaths and blue corn flowers. The five plaques at the Wallace Collection are marked with the interlaced Ls enclosing 'ff' for 1783, the gilder's mark '2000' for Henry-François Vincent, pink painter's marks as well as an incised 'a' to the edge of the top plaque. Rosalind Savill convincingly suggests that these must be the five plaques recorded to have been painted by Bouilliat in June and July 1783, before they were handed to the gilder Commelin, who between April and August 1783 painted the friezes on 25 plaques painted by Bouillatt. They were then gilded by Vincent before their final firing in September 1783 when several plaques by Bouilliat and Vincent are recorded, including one '*quarré long* with *frizes et corbeilles*. The present porcelain plaque does not feature the marks of Boilliot or Vincent; however, it does feature the incised 'a' to the edge of the plaque, suggesting it was modelled at Sèvres by the same craftsman, and the style and composition of the painting is so similar, it allows an attribution to Edme-François Bouilliat.

Interestingly, the entry for this table in the June 1963 sale catalogue of the collection of the late René Fribourg mentions a note in Mr Fribourg's own inventory, which connects the *tôle* plaque of the stretcher to the 18th century Parisian shop *Au Petit Dunkirque* of the *marchand-mercier* Grancher. Thibaut Wolvesperges records Grancher as a dealer of *tôle vernis*, who advertised his wares in the Mercure de France '*tôle vernis, très perfectionnés pour les peintures, tant à sujets qu'a fruits et fleurs, imitant les plus belles porcelains*'.



The Comte d'Artois by J.F. Callet, ©RMN.

PROPERTY FROM A PRIVATE ENGLISH COLLECTION (LOTS 24 - 26)

25

A ROYAL LOUIS XVI ORMOLU-MOUNTED TULIPWOOD, KINGWOOD, AMARANTH AND PARQUETRY SECRETAIRE-A-ABATTANT

BY ROGER VAN DER CRUSE ('RVLC'), DIT LACROIX, SUPPLIED BY GILLES JOUBERT ON 1 JUNE 1774 FOR THE CABINET INTERIEUR OF THE COMTE D'ARTOIS AT THE CHATEAU DE COMPIEGNE

Decorated overall with an intricate parquetry of shaped lozenges each centred by a facetted foliate-cast boss on a diamond-shaped green font, the eared rectangular *rouge griotte* marble top above a Vitruvian scroll frieze, flanked by pierced angle mounts cast with young tritons terminating in entwined fish tails, the fall-front centred with a floral spray and revealing a gilt-tooled green leather-lined writing surface and a fitted interior with seven walnut-lined drawers, above a further frieze mounted with Vitruvian scrolls and centred by a fleur-de-lys, the pair of doors enclosing a plain interior with a shelf, above a shaped apron with Greek key scroll and an apron mounted with a foliate spray, on toupie feet, stamped twice 'R.V.L.C.'
54½ in. (138.5 cm) high; 41 in. (104 cm.) wide; 18½ in. (47 cm.) deep

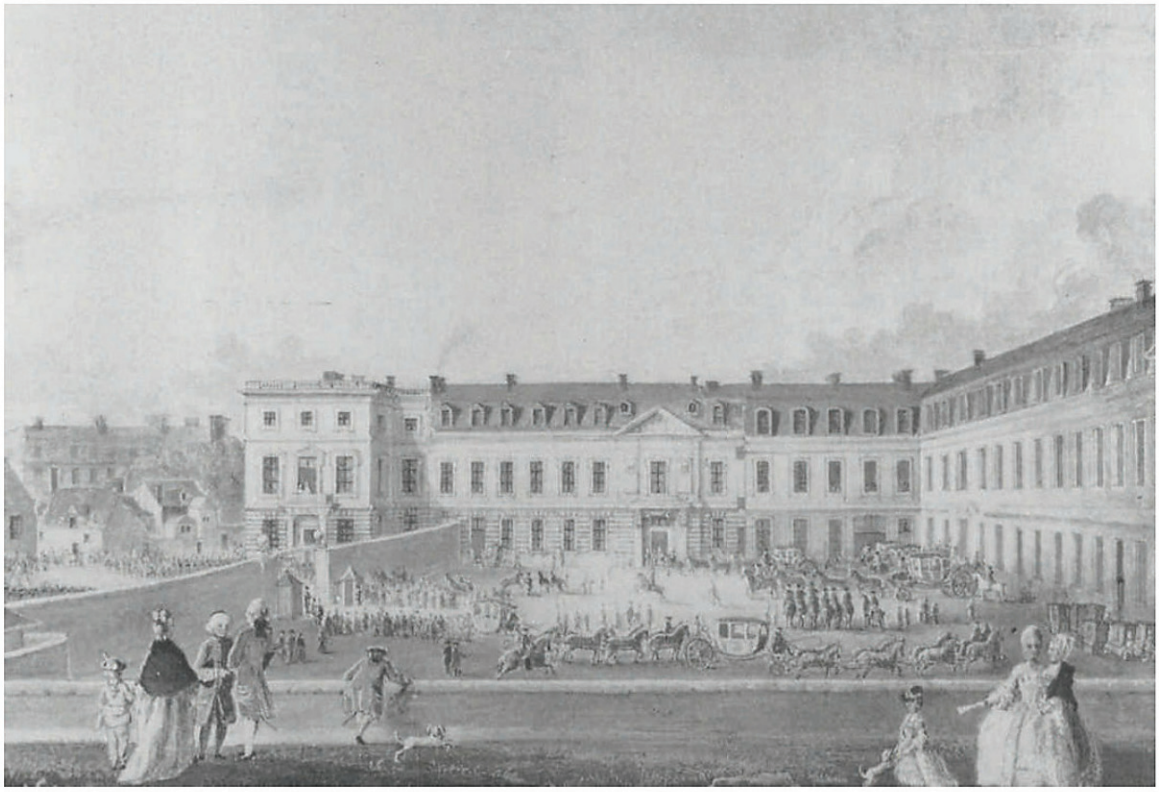
£700,000-1,000,000 US$1,100,000-1,500,000 €790,000-1,100,000

PROVENANCE:
Delivered by the *Fournisseur du Garde-Meuble*, Gilles Joubert, on 1 June 1774, for the *Cabinet Intérieur* of the Comte d'Artois at the château de Compiègne, listed under no. 2753 in the *Journal du Garde-Meuble de la Couronne* and subsequently recorded in the *Chambre à coucher* of the Comte d'Artois in 1791.
Collection of C.H.B. Caldwell, Esq, sold Sotheby's, London, 21 April 1939, lot 104 (bought by Lumley for £300).
Captain Derek Cooper R.N., sold Sotheby's, London, 20 March 1959, lot 119.
The Late Lord Wharton (sold by order of the Executors), Christie's, London, 19 March 1970, lot 100 (16,000 gns).
With Partridge, London, where acquired by the present owner.

LITERATURE:
R. Cecil, 'A Secrétaire made for the French Crown', *The Burlington Magazine*, January 1960, pp. 35-36.
A. Pradère, *French Furniture Makers: The Art of the Ébéniste from Louis XIV to the Revolution*, London, 1989, pp. 212-16, ills. 207-208 and pp. 281-282.
C. Roinet, *Roger Vandercruse dit Lacroix, 1727-1799*, Paris, 2000, pp. 77-78 and illustrated p. 79.

COMPARATIVE LITERATURE:
F.J.B. Watson, *Louis XVI Furniture*, London, 1960, fig. 74.
F.J.B. Watson, *The Wrightsman Collection*, vol. I, Greenwich, 1966, p. 195-201, no. 107.
S. Eriksen, *Early Neo-Classicism in France*, London, 1974, pp. 193-4.
H. Roberts, 'Gilles Joubert as subcontractor: some recent discoveries', *Furniture History Society*, 1985, pp.32-35.
P. Verlet, *Le Mobilier Royal Français*, vol. IV, Picard, 1990, p. 68, no. 13.
P. Verlet, *Le Mobilier Royal Français*, vol. III, Picard, 1994, p. 139, no. 11.





The Cour d'honneur of the château de Compiègne, *circa* 1770, gouache by H. D. van Blarenberghe.

Delivered by the *ébéniste du roi* and *fournisseur du Garde-Meuble*, Gilles Joubert, on 1 June 1774, just weeks after the death of Louis XV and the coronation of Louis XVI, to the château de Compiègne, this magnificent *secrétaire à abattant* was intended for the *Cabinet Interieur* of the comte d'Artois. Incredibly richly decorated with beautifully sculpted figures of young tritons and veneered *à mosaique* with a sumptuous trellis parquetry studded with diamond-like ormolu lozenges - a feature found exclusively on Royal commissions - this *secrétaire* incorporates stylistic elements of the established style of Louis XV as well as the incoming neo-classicism of Louis XVI and represents an iconic moment in Royal furniture.

THE CHATEAU DE COMPIEGNE

Built for Louis XV the château de Compiègne was, together with Versailles and Fontainebleau, one of the three main royal residences and the preferred summer residence with the extensive hunting grounds in the Compiègne forests. In 1750, Louis XV's preferred architect Ange-Jacques Gabriel proposed a thorough renovation of the château. Work began in 1751 and was finished in 1788 by Gabriel's student Le Dreux de La Châtre. The ancient town ramparts dictated the château's triangular plan, while it was otherwise entirely Neo-classical in style, with simplicity and clarity governing both its external architecture and interior features.

All royal weddings of that time were held at Compiègne, including that of the Dauphin and the Dauphine in 1770, that of the comte de Provence in 1771 and that of the comte d'Artois in 1773. *Appartements* were created for all members of the young generation of the Royal Court, with those of the comte d'Artois on the '*cour des cuisines*'. During the French Revolution, the château passed into the jurisdiction of the Minister for the Interior and in 1795 the château was basically gutted, with all furniture sold and its works of art sent to the Muséum Central. The comte d'Artois had by then long left France. He was one of the first *emigrés*, leaving for Turin in July 1789. His possessions were seized by the Revolutionary government and mostly sold to pay off his extensive creditors. His apartments at Compiègne were destroyed in 1809 when Napoleon built in their place the *Salle de Bal*.

GILLES JOUBERT AND 'RVLC'

This secrétaire, with its distinctive angle mounts and studded lozenge marquetry, belongs to a distinguished group almost exclusively supplied by Gilles Joubert in his capacity as *fournisseur du Garde-Meuble*. Joubert (1689-1775), *marchand-ébéniste* and *fournisseur du garde-meuble Royal* between 1751-75, was already in his early 80's when he supplied this secrétaire to the château de Compiègne. This fact, together with the enormous number of commissions - between 1748 and 1774 Joubert delivered more than 4,000 pieces of furniture to the *garde-meuble* - explains why he chose to play more of a supervisory role, sub-contracting much of the work to his *confrères*. The 1774 list of Joubert's creditors records several of these *confrères*, including Macret, Boudin, Denizot and others, but the largest debt was owed to R.V.L.C (900 *livres*). That listing of Joubert's creditors may also throw some light on the authors of the sculptural ormolu mounts he employed, as both the *sculpteur-fondeur* Etienne Forestier and the *ciseleur-doreur* Jouniaux are listed.

Roger van der Cruse, *dit* Lacroix, was born the son of the *ouvrier libre* François van der Cruse in 1728. As was typical of the time when the guild system defined ones social standing as well as more personal contacts, Roger's three sisters all married *maître-ébénistes*. Elected *maître* in 1755, Roger took over his father's business and was soon supplying furniture to the *ébéniste* Pierre II Migeon, directly to Madame du Barry at Louveciennes, the *Garde-Meuble* and the duc d'Orléans. From the beginning of his career, Lacroix specialised in the production of costly items of furniture, often embellished with intricate marquetry and sophisticated mechanical devices.

(For a full discussion of the relationship between RVLC and Joubert see A. Pradère, *Les ébénistes Français du XVIIIe Siècle*, Paris, 1989, pp. 214-215 and P. Verlet, *French Royal Furniture*, London, 1963, pp. 120-122, nos. 11-12.)





THE MARQUETRY *'A MOSAIQUES'*

The group of furniture delivered by Gilles Joubert on 1 June 1774 for the comte d'Artois at the Château de Compiègne (*'pour Servir à Monsieur le comte d'Artois au Château de Compiègne'*) is recorded in the *Journal de Garde-Meuble de la Couronne* as nos. 2753 to 2757. Of the six pieces included in that delivery three feature close similarities to the present secrétaire, namely in the striking marquetry *'à mosaiques'* of shaped studded lozenges, which appears to be exclusive to Royal commissions:

- no. 2753 - the present secretaire (*'Un secrétaire en armoire de bois de rose à dessus de marbre blanc veiné, les panneaux à mozaiques, le devant s'abat et forme une table à écrire ouverte d'un carré de velours noir encadré d'un passepoil d'or et renferme 7 tiroirs dont un à droite garni d'encrier et poudrier de cuivre argenté, le bas sont deux tablettes d'armoire, fermant à clef, le secrétaire enrichi par le haut d'un enfant therme de chaque côte et dans la totalité de divers ornements de bronze cizelé et surdoré d'or moulu, large de 3 pieds sur 16 pouces de profondeur et 4 pieds 2 pouces de haut'*)
- no. 2754 - A *bonheur du jour*
- no. 2755 - A bureau plat
- no. 2756 - A commode with marquetry *à mosaiques*
- no. 2757 - Two commodes with marquetry *à mosaiques*

The striking studded marquetry, employed on the façade of this secrétaire as well as on the three commodes delivered on the same day, proved particularly popular and enduring with the *Garde Meuble*. Featuring first on a commode supplied in 1771 by Gilles Joubert for the use of Marie Antoinette at Versailles, it was still used almost 20 years later, in 1790, on another commode, delivered by the then *ébéniste du roi*, Guillaume Benneman, for the *Cabinet Interieur* of Madame Elisabeth at Versailles. That exact marquetry with shaped studded lozenges was also employed on the following pieces supplied by Joubert to the *Garde Meuble Royal*:

- A commode supplied on 14 October 1771 for the *Grand Cabinet* of Marie-Antoinette at Versailles. This commode features the same Vitruvian scroll frieze but has angle mounts cast with the figures of Hebe and Bacchus instead of the young tritons. Restored by Benneman in 1786 it was moved to the *Cabinet Intérieur* of Louis XVI at Compiègne.
- Two further commodes supplied in 1771 to Marie-Antoinette at Versailles and subsequently moved to Fontainebleau on 11 August 1786 for Louis XVI's *Cabinet la Poudre*. Both were at that point restored by Benneman, who replaced the original *'rouge griotte d'Italie'* tops against white veined marbles.
- A slightly breakfront commode, supplied by Joubert on 8 November 1773 for the Bedchamber of the Comtesse d'Artois at Versailles, now with the dukes of Roxburgh at Floors Castle, Scotland. Listed under no. 2718 in the *Journal de Garde Meuble* it features the neo-classical garlanded angle mounts, which were also employed on the commodes delivered together with the present secrétaire on 1 June 1774.
- A further commode, closely related to those delivered to the *Garde Meuble* under no. 2757, though of slightly larger proportions. Stencilled with the no. 2772 and featuring the same studded lozenge marquetry.
- A further commode, almost identical to the one listed above, was supplied by Benneman on 10 May 1790 for the *Cabinet Intérieur* of Madame Elisabeth. The last royal commission to feature the marquetry of studded shaped lozenges, it is stamped by Benneman and recorded in a *Mémoire* from the *Garde Meuble* listing furniture made by Benneman as having been delivered *en suite* with a *secrétaire en armoire* and a *table-à-écrire*. The commode was sold at Christie's, London, 17 June 1987 (£374,000).

THE '*ENFANTS TRITON*' MOUNTS

The *enfants tritons* mounts also feature on the following royal pieces supplied by Joubert:

- A commode supplied on 30 September 1771 for the *Cabinet de Retraite* of the Comtesse de Provence at Fontainebleau. Recorded under no. 2636 in the *Journal de Garde Meuble de la Couronne* it was, like this secrétaire, subcontracted to RVLC. The commode was subsequently with the Duc de Coigny, the Vicomtesse Vigier, and sold Palais Galleria, Paris, 2-3 June 1970, lot 147 and again, from the property of Elinor Dorrance Ingersoll, Christie's, New York, 11 November 1977, lot 128. Most recently it was sold at Christie's, New York, 2 November 2000, lot 50 ($1,491,000).
- A commode supplied on 22 June 1774 for the Bedchamber of Madame Adelaide de France at Marly. The *Journal* lists it under no. 2767 as having been supplied by Riesener, who had succeeded Joubert that very month; however, this might well have been either a clerical mistake, or the commode could have indeed been part of the furniture left by Joubert to be delivered by his successor to the Crown. The commode was subsequently owned by Mrs Lyne Stephen, who bequeathed it to the Victoria and Albert Museum in 1895.
- A *Secrétaire en armoire* supplied by Joubert on 30 June 1774 '*pour servir au besoin dans les Maisons Royalles*' [see illustration]. Listed under no.2768 in the *Journal du Garde-Meuble de la Couronne* it is not stamped but firmly attributed to RVLC. The secrétaire was acquired in 1822 by Paul Beilby Lawley-Thompson, 1st baron Wenlock and it was bequeathed by a descendant to the Victoria and Albert Museum, London in 1970. The consecutive inventory numbers of the commode and secrétaire suggest that the secrétaire was conceived *en suite* with the commode and similarly intended for the *appartement* of Madame Adelaide, despite the general entry for it in the *Journal*.

Interestingly, the delivery entry in the *Journal de Garde Meuble* for the present secrétaire records its top to have been of white marble and it is most likely that the present top in *rouge griotte d'Italie* was supplied *circa* 1786-7 by Lanfant, who is recorded to have supplied many of the marble tops for pieces executed or restored by Benneman (see 'Memoire d'Hauré', 2nd semester 1786, in P. Verlet, *Le Mobilier Royal Français*, vol. IV, Picard, 1990, p. 71).





The related secrétaire deliverd by Joubert in 1774, now at the Victoria and Albert Museum, London.



The related commode delivered by Joubert to the Comte d'Artois in June 1774, sold at Christies, Monaco, 1 July 1995.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION (LOTS 24-26)

26

A LOUIS XV ORMOLU-MOUNTED KINGWOOD, AMARANTH, TULIPWOOD, PARQUETRY AND BOIS DE BOUT MARQUETRY BUREAU DE DAME

BY BERNARD II VAN RISEN BURGH (BVRB), CIRCA 1745-49

Decorated *à quatre faces*, the shaped rectangular top with *rocaille* clasps to the angles, above a sloping front decorated with a radiating pattern, enclosing a fitted interior partly veneered in *bois satiné* and decorated overall with foliate sprays, a gilt-tooled dark green leather-lined writing surface, two short walnut-lined drawers and open compartments, the bombé sides inlaid conformingly, each fitted with a drawer lined with green *moirée* silk, one further fitted with silk divisions, on cabriole legs headed with flowerheads and terminating in pierced rockwork sabots, stamped three times 'BVRB', the mounts stamped with the *C couronné poinçon*
35 in. (92 cm.) high; 37 in. (94 cm.) wide; 17¾ in. (45 cm.) deep

£200,000-300,000 US$310,000-450,000 €230,000-340,000

PROVENANCE:
Christie's London, 1 July 1976, lot 123.
With Partridge, London, where acquired by the present owner.







This elegant bureau de dame, with jewel-like chiseled mounts framing panels of sun-rayed parquetry, is a masterpiece of Bernard II van Risen Burgh, arguably the greatest cabinet-maker of the Louis XV period, and a prime example of his splendid marquetry, exquisite construction and superb mounts.

BERNARD VAN RISEN BURGH

Bernard II van Risen Burgh ('BVRB') received his *maîtrise* in 1730 and worked almost exclusively for the most important Parisian *marchands-merciers* of the day, such as Thomas-Joachim Hébert, Lazare Duvaux and Simon-Philippe Poirier. His work is characterized by a superb construction combined with extensive use of exotic materials such as Oriental and European lacquer and, later in his career, Sèvres porcelain plaques. He was also credited with reviving the great marquetry tradition of the Louis XIV masters such as André-Charles Boulle, developing for example a particularly refined form of end-cut marquetry known as '*bois de bout*', which he employs on the interior of this superb bureau.

His collaboration with the foremost *marchand-merciers* allowed him to employ exceptional ormolu mounts, the funding of which would have been too expensive for any *ébéniste* working independently. Most mounts employed by BVRB are unique to his *oeuvre*, suggesting he either designed his own mounts or retained a *bronzier* for his exclusive use, and characterized by a perfect ciselure and consistency of quality throughout.

Only one virtually identical bureau is known, with the same striking sun-rayed parquetry and the distinctive mounts, though featuring an additional slide beneath the sloping flap. It was part of the collection of Baron Lionel de Rothschild (1808-1879) and remained in the family until it was sold at Christie's, London, 13 June 2002, lot 50 (£402,650) [see illustration].

THE *CHUTES AUX FLEURS*

The splendid angle mounts of this bureau, known as *chutes aux fleurs*, cast with fruit, lush foliage and flowers, were one of the richest models used by BVRB and employed only on his most luxurious commissions. Such *chutes aux fleurs* also decorate the bureau de dame made by BVRB and supplied by Hébert for the *cabinet de retraite* of the Dauphine, the son of Louis XV, at Versailles [see illustration] as well as a bureau plat supplied by the *marchand-mercier* Lebrun in 1747 to the Dauphin for the bibliothèque in his *appartments* at Versailles (P. Verlet, *Le Mobilier Royal Francais*, Paris, 1990, vol IV, pp 40-41). They are also used on a *secrétaire en pente*, now in the Calouste Gulbenkian Museum in Lisbon (M.I. Pereira Coutinho, *18th century French furniture*, Calouste Gulbenkian Museum, Lisbon, 1999, pp. 156-159) and feature on another bureau by BVRB, now in the Palace of the Legion of Honour, San Francisco, where they are combined with a slightly simpler pattern of parquetry (see C. Packer, *Paris Furniture by the Master Ebénistes*, Newport, 1956, fig. 55).

The *'C' couronné poinçon*, found on the spectacular ormolu mounts of this bureau, was a tax mark used in France between March 1745 and February 1749 on any alloy containing copper.



The related bureau by BVRB from the private cabinet of the Dauphine at Versailles ©RMN.





The château de Saint-Hubert

THE PROPERTY OF A GENTLEMAN

27

A ROYAL LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND KINGWOOD COMMODE

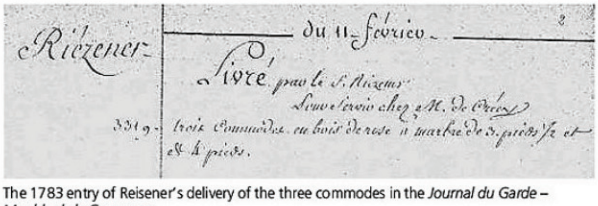
BY GILLES JOUBERT, CIRCA 1770, DELIVERED BY JEAN-HENRI RIESENER IN 1783 TO THE GARDE MEUBLE DE LA COURONNE

The serpentine-fronted *brèche d'Alep* marble top with moulded edge above two long drawers decorated and mounted *sans traverses* with a foliate-wrapped pierced C-scroll cartouche and ribbon-tied border, the shaped sides centred by foliate rosettes, the angles with foliate mounts to front, stamped 'JOUBERT' once on the left back upright and several times indistinctly on the front upright, painted in black 'no. 3319' and with a label printed 'Ets Chenue' inscribed in black ink 'M. Gerbe de Thore / 226 B. St Germain / 7e.', the marble restored
35 in. (89 cm.) high; 44¾ (114 cm.) wide; 24¼ in. (61.5 cm.) deep

£200,000-300,000 US$310,000-450,000 €230,000-340,000

PROVENANCE:
Possibly acquired by Jean-Henri Riesener in the November 1775 sale of Gilles Joubert's stock.
Delivered by Jean-Henri Riesener on 17 December 1783 to Lemoine de Crécy for the *Garde Meuble de la Couronne*.
Transfered to Versailles in May 1784.
Possibly sent to the château de Saint-Germain in 1785.

LITERATURE:
C. Fregnac, *Les Ebénistes du XVIIIe français*, Hachette, Paris, 1963, p. 69.
P. Verlet, *Le Mobilier Royal Français*, vol. II, Meubles de la Couronne conservés en France, Edition Picard, Paris, 1992, pp. 76-79.


Riesener
du 11 février
Livré par le S. Riesener
3319 trois Commodes en bois de rose à marbre de 3 pieds 3 p. et
à 4 pieds.

The 1783 entry of Reisener's delivery of the three commodes in the *Journal du Garde – Meuble de la Couronne*.





Gustaf III of Sweden.



The 1963 illustration of the present commode by Hachette/Verlet.

This magnificent commode, richly mounted with a pierced C-scroll cartouche against sumptuous kingwood and tulipwood veneers, belongs to a group of three commodes which were delivered in 1783 by the *ébéniste de la Couronne* Jean-Henri Riesener (1734-1806) to Lemoine de Crécy, then *Garde Général des Meubles de la Couronne* for the château de Saint-Hubert. The group has been thoroughly studied by the former curator of the Louvre, Pierre Verlet (1908-1987), and it is exciting to find a commode from this set to come to auction.

THE CHATEAU DE SAINT-HUBERT

Located near Rambouillet, the château de Saint-Hubert was originally a modest hunting lodge for Louis XIV. Louis XV commissioned his main architect Ange-Jacques Gabriel to transform it into an important royal residence. The works started in 1761 and lasted until 1772. The foremost artists of the time were commissioned to work on the project, including the painters Bachelier and Carle Van Loo, the sculptors Caffieri, Slodtz, Pigalle and Falconet. At that date, the château had no less than 150 *appartements*. However, despite these extensive works, Louis XVI found the place too small and bought from the duc de Penthièvre the château de Rambouillet in December 1783. The furniture from Saint-Hubert was sent to several royal palaces, including Rambouillet, Saint-Cloud and Versailles, where this commode was sent. After decades of neglect, the château de Saint-Hubert was destroyed in 1855. Sadly very few depictions survive of the château; however, a work by Compigné, presented to the King in 1773, depicts the château with its main pavilion and two large wings.

RIESENER'S DELIVERY TO SAINT-HUBERT

The inventory number '3319' on the panelled oak back of the commode identifies it as one of the set of three commodes delivered by Riesener in 1783. One of the other commodes re-appeared on the market recently and was sold at Christie's, Paris, 25 June 2008, lot 335 (Euro 332,500) while the location of the third commode remains unknown.

The commodes are first mentioned in December 1783 in the documents of the *Garde-Meuble:*

17. Xbre 1783 3319 - 3 commodes en bois de rose à marbre, de 3 p. et de 4 pieds

Two months later, they appear again:

11 février 1784. Livré par le S. Riesener, pour servir chez M. de Crézy. 3319. - Trois commodes en bois de rose à marbre, de 3 pieds . et de 4 pieds.

These entries record the delivery of the three commodes to Lemoine de Crécy and the fact that one commode was half a foot wider than the other two.

Interestingly, this commode, stamped by Joubert and supplied – and possibly also restored – by Riesener, was delivered eight years after Joubert's death. Pierre Verlet suggests the commode must have been bought by Jean-Henri Riesener in November 1775 in Joubert's sale (*'vente de meubles et effets du feu Sr Joubert, ébéniste du Roi, rue Sainte-Anne, butte Saint-Roch'*). At this sale, Riesener bought many pieces from Joubert, who was his predecessor as *ébéniste de la Couronne*.

THE DELIVERY TO VERSAILLES

The three commodes stayed at the château de Saint-Hubert for only a few months, before being sent to Versailles, in order to furnish the apartments of Gustav III, King of Sweden and Prince of Finland. The Swedish King travelled in Europe incognito as the Count of Haga, doing the almost obligatory educational journey, *'le Grand Tour'*. This trip took place quite late in his life and lasted from September 1783 to August 1784.

There are three different transfers, between the 6 and the 12 May 1784. The Versailles documents describe the three commodes:

60. Du 6 may 1784. Reçu du château de St-Hubert. [] No. 3319. - Une commode de bois de rose à placages et dessus de marbre, avec deux tiroirs fermant à clef, les entrées de serrure, portant et chaussons en cuivre doré d'or moulu, longue de 3 pds . sur 22 po. de large et 32 po. de haut

64. Du 11 may 1784. Reçu du château de St-Hubert. [] No. 3319. - Une commode de bois de rose à dessus de marbre, avec deux tiroirs fermant à clef, les entrées de serrure, boutons et chaînons de cuivre doré, de 3 pds de long, 22 po. de large et 33 de haut.

65. Du 12 mai 1784. Reçu du château de St Hubert No. 3319. - Une commode en bois de rose et à dessus de marbre brèche d'Alep, à 3 tiroirs fermant à clef, les entrées de serrure, mains et chaussons de cuivre doré, longue de 4 pds sur 24 po. de profondeur et 33 po. de haut.

Because of its width, we can identify the present commode as having been part of the deliveries on either 6 or 11 May 1784.

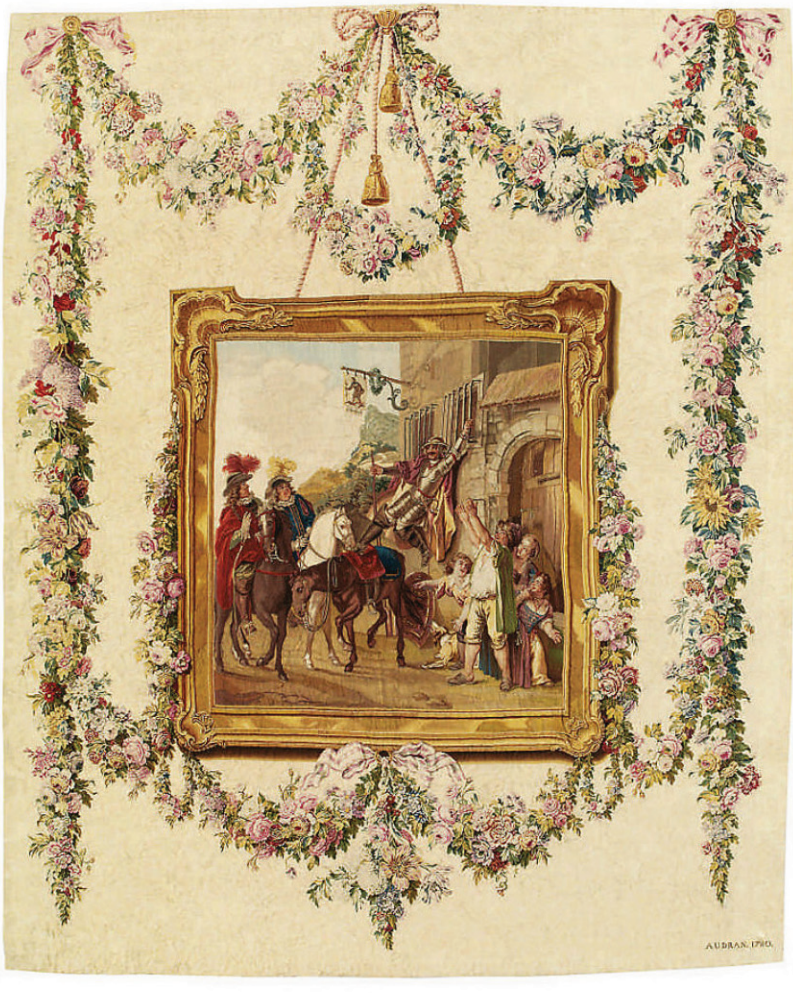
THE DELIVERY TO SAINT-GERMAIN

As early as November 1784, the three commodes had been separated. The widest one was sent to Paris on the 23 November 1784 to M. Pigrais, who worked for the *Garde Meuble*. Five years later, on 28 December 1789, it was sent to the Tuileries for *Madame Victoire*, the daughter of Louis XV. One of the two other commodes, possibly the present one, was sent to the château de Saint-Germain the 7 January 1785, when it belonged to the Comte d'Artois, brother of Louis XVI.

GILLES JOUBERT

The stamp of Gilles Joubert is rarely found on pieces of furniture, as stamping was not mandatory in his early career and as *ébéniste de la Couronne* from 1763 on he was free from guild regulations and no longer had to stamp his work. Joubert became a master circa 1715-1720 and had his workshop on rue Sainte Anne. He started working for the Crown in 1750 and when Gaudreau the Younger ceased working for the *Couronne* the following year the commissions increased dramatically. With its rich but sober veneers and slightly restrained ormolu mounts, already influenced by the starting neoclassicism, this commode is representative of Joubert's late career. The ormolu mounts similarly illustrate the transition between the Louis XV and Louis XVI styles, with the C-scrolls mounts of the front still deriving from the Regence style and influenced by the work of Charles Cressent.





PROPERTY FROM THE ALEMAGNA FAMILY

28

A PAIR OF LOUIS XVI MYTHOLOGICAL ALENTOURS TAPESTRIES

GOBELINS, 1781 AND 1784 RESPECTIVELY, BY JEAN-JOSEPH AUDRAN FILS AND PIERRE-FRANCOIS COZETTE RESPECTIVELY, AFTER CHARLES-ANTOINE COYPEL AND LOUIS TESSIER

Woven in silks and wools, depicting 'Don Quixote on the wooden Horse' (*Chevillard*) and 'Don Quixote suspended from window bars' (*Don Quichotte suspendu à la grille*) respectively, from 'The Story of Don Quixote', each scene depicted within a simulated gilwood picture frame suspended from tasselled ropes and flanked by elaborate floral garlands on a cream foliate-patterned fond, the former further decorated with a fruiting basket suspended beneath the panel, the latter signed and dated lower right 'AUDRAN 1780', both tapestries with the edges and peach-coloured outer slips folded under by 3-5 in. (*circa* 7-12 cm.) along all sides, the central subjects inserted into the *alentours* at the time of the commission

10 ft. 11 in. (333 cm.) x 13 ft. 3 in. (404 cm.) and
10 ft. 11 in. (333 cm.) x 8 ft. 10 in. (270 cm.) (2)

£100,000-150,000

US$160,000-230,000
€120,000-170,000

PROVENANCE:
Recorded in the *Garde Meuble* in 1788 and subsequently hung in the Ministère de l'Intérieur in 1795/96 and again in 1801-1803.
Madame Pierre Lebaudy, sold Palais Galliera, Paris, 15 June 1962, lots 155a and b.
With Bensimon and sold to current owner in 1962.

LITERATURE:
M. Fenaille, *Etat général de La Manufacture des Gobelins depuis son origine à nos jours*, Paris, 1904, pp. 267-270.





HISTORY OF THE SERIES

The Don Quixote tapestry series is of particular importance because it represents a great art-historical shift at the Gobelins Tapestry Workshops but also in the decorative arts in France. The subject is both witty and frivolous, far removed from the more sombre classical or military subjects favoured during the reign of Louis XIV. This tapestry series was originally conceived under the directorship of Robert de Cotte (1656-1735), Royal Architect in Chief and Director of the Gobelins (1699-1735), and the duc d'Antin, *Surintendant des Bâtiments* (1708-1736). In 1714 Charles-Antoine Coypel (1694-1752) was commissioned by them to supply a *Don Quichotte* series, adopting the lighter mood already adopted by the Beauvais tapestry manufactory with their *Chinoiserie* and *Grotesque* series. The entire series encompassed 28 subjects, the last of which Coypel supplied in 1751. He designed the subjects as paintings and Gobelins wove them as if they were framed paintings hung against a rich silk damask decorated with flowers. These borders or *alentours*, which appear for the first time in this form in these tapestries, are of a revolutionary design and are treated with almost equal importance to the scenes themselves.

The story of Don Quixote proved popular at Gobelins throughout the 18th Century, and was woven in at least nine separate weavings with six different *alentours*, starting in 1717 until 1794. The first set, comprising 16 panels, was indeed woven for the duc d'Antin in 1717 (sold in these Rooms, 10 June 1993, lot 110, for £771,500). The paintings which formed the basis for the two offered panels were executed by Charles-Antoine Coypel (d. 1752) in 1717 and 1726, as orders 10 and 21, respectively.

THE ALENTOURS

Jean-Baptiste Belin de Fontenay (1653-1715), flower and ornamental painter to Gobelins and Savonnerie since 1689, and Claude III Audran (1658 - 1734) are accredited with the introduction of the *alentours*. However, the *alentours* of this pair of tapestries was the 6th version designed by Louis Tessier (*circa* 1719-1781), who redesigned them in the prevailing taste of the Neoclassical style, leaving away the rich frames, borders and supplemental decoration.

HISTORY OF THE SET

This pair of tapestries forms part of the ninth and last weaving of the Don Quixote series, which was woven between 1778 and 1794 by Jean-Joseph Audran *fils* (d. 1794) and Pierre-François Cozette (d. 1794). It consisted of approximately 20 subjects which were all woven separately from the *alentours* in order to allow for more flexibility when assembling sets for clients. The first group of 8 tapestries of this weaving, which includes the offered lots, was woven between 1778 and 1785. The panel of Don Quixote hanging on the window bars is documented to be on the looms from 9 April 1778 until 23 May 1781, while the Don Quixote with the wooden horse was woven from January 1783 until 29 May 1784. The tapestries were not associated to their borders until the 1790s and the two offered lots as well as two further tapestries from this set, depicting *le Repas de Sancho* and *Don Quichotte servi par les Dames*, were hung in the Ministère de l'Intérieur in 1795-96 and again 1803-5. The traces of the group of four panels are lost until the offered pair of tapestries re-appears in the collection of Madame Pierre Lebaudy when it is sold on her death in 1962. She was *née* Marie Marguerite Luzarche d'Azay, daughter of the owners of the château d'Azay-le-Ferron. Her husband Pierre Lebaudy (d. 1929) and his brother Paul ran family sugar refineries and were engaged in early aviation experiments.

(C. Bremer-David, *French Tapestries & Textiles in the J. Paul Getty Museum* Los Angeles, 1997, pp. 40 - 53; N. Forti Grazzini, *Il patrimonio artistico del Quirinale, Gli Arazzi*, Rome, 1994, vol. II, pp. 392 - 395).

ALEMAGNA PROVENANCE

Joachim Alemagna founded a baking company in 1921 and opened his famous Tea Salon in the Piazza del Duomo in Milan in 1932. His son Albert expanded the business to become one of the leading confectionary companies in Italy, particularly known for its Panettone. Joachim Alemagna was a passionate collector, but it was his son Albert who built a remarkable collection of French works of art in his family villa in Milan, now the Consulate General of Russia. This pair of tapestries was originally bought by Joachim Alemagna from the gallery of Bensimon in Paris in 1962 and was subsequently gifted to his son Albert.





Edward, Viscount Lascelles (1764-1814).

THE PROPERTY OF THE LATE
7TH EARL OF HAREWOOD, K.B.E.
SOLD BY ORDER OF THE EXECUTORS

29

A LOUIS XV ORMOLU-MOUNTED CHINESE CLAIR-DE-LUNE PORCELAIN VASE

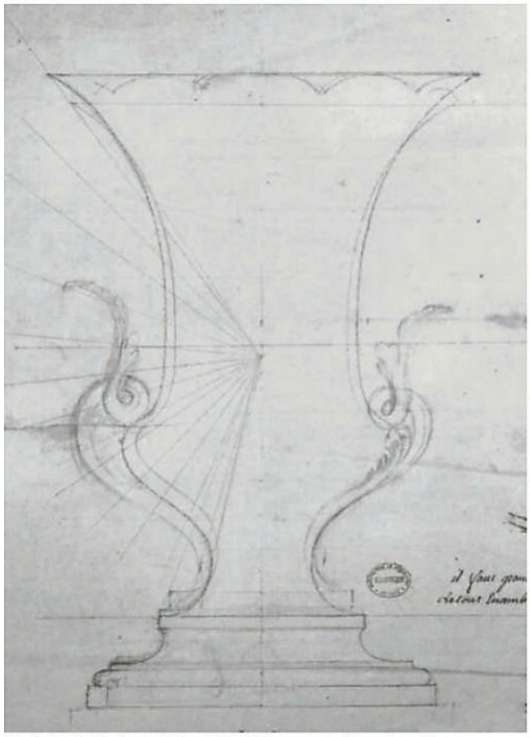
THE ORMOLU ATTRIBUTED TO JEAN-CLAUDE CHAMBELLAN DUPLESSIS, MID-18TH CENTURY, THE PORCELAIN WITH QIANLONG UNDERGLAZE BLUE SIX-CHARACTER SEAL MARK AND OF THE PERIOD

Of hexagonal baluster shape with flared neck mounted with scrolling acanthus and foliate sprays and flanked by paired scrolling foliate handles, on a foliate-wrapped and *rocaille*-cast base
22¾ in. (58 cm.) high; 11 in. (28 cm.) wide

£300,000-500,000 US$460,000-750,000
€340,000-560,000

PROVENANCE:
Either acquired by Edward Lascelles, 1st Earl of Harewood (d.1820) *circa* 1802-3, or his son, Edward, Viscount Lascelles (d.1814), and by descent.





The design by Duplessis of *circa* 1755-56 for a vase in Sèvres Porcelain.



One of the closely related pair of vases sold from the collection of the Earl of Harewood, Christies, London, 1 July 1965.

The spectacular life-like mounts that embellish this superb Chinese *clair-de-lune* vase can be attributed to Jean-Claude Chambellan Duplessis (d.1774) on stylistic grounds and based on the outstanding quality of cast and ciselure.

THE ATTRIBUTION TO DUPLESSIS

Duplessis' career was quite illustrious and he is recorded as a sculptor, ceramics modeller, goldsmith, and *bronzier* working in the rococo manner. Despite the fact that Duplessis is today recognised as one of the most talented and influential designers and *bronziers* of his day there has not yet been any serious study of his *oeuvre* and only a few pieces can be firmly attributed to him, including a pair of ormolu braziers commissioned by Jean-Baptiste Machault d'Arnouville for royal presentation in 1742 to the Ambassador of Turkey; one of which is today at the Topkapi Palace Museum, Istanbul. With limited documented examples or indeed patterns available, attention has turned to designs for porcelain during the period 1748 to 1774 when Duplessis was artistic director at Vincennes and its successor, Sèvres. Of particular focus are the *balustre rocaille* vases made in soft and hard paste porcelain from circa 1750, that were named for him, '*Vase Duplessis*'. A drawing for these survives in the Sèvres archive (L.H. Roth, C. Le Corbeiller, *French Eighteenth-Century Porcelain at the Wadsworth Atheneum; The J. Pierpont Morgan Collection*, p. 105, fig. 59-1). Examples of these porcelain vases are at the Metropolitan Museum of Art, New York (24.214.5), the Victoria and Albert Museum, London (C.357-1909). A pair in the Indianapolis Museum of Art (1993.63) is applied with gilt bronze mounts. In the early 1990s, the art historian, Ted Dell, extrapolating from Duplessis' vases for Vincennes and Sèvres, recognised Duplessis' craftsmanship in the bold Louis XV gilt-bronze mounts of a pair of dark blue Chinese porcelain vases in the Frick Collection (15.8.43-44) and tentatively suggested that the latter were part of a core group with closely comparable gilt-bronze mounts, *circa* 1755-60, that appear to be made by the same hand (T. Dell, *The Frick Collection, Furniture and Gilt Bronzes*, vol. VI, Princeton, 1992, pp. 309-314).

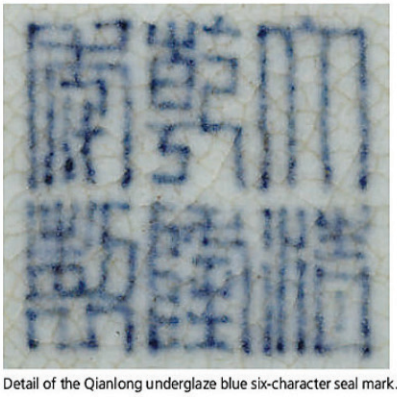
The present example falls into this group, demonstrating many of the recognisable characteristics of Duplessis' style, such as the homogenous unity of form and decoration suggesting that the mounts were made specifically for the vase, and the substantial and symmetrical acanthus scroll mounts of the highest quality that illustrate the superb modelling and chasing for which Duplessis is renowned. Another notable feature is the number of different surface finishes, with matt, semi-matt and burnished, as well as a variety of particularly naturalistic treatments that are used to intensify shadows and light to create a naturalistic and fluid effect (G. Sadde, 'Jean-Claude Duplessis, la liberté du style rocaille', *L'Estampille / L'Objet d'Art*, no. 392, Juin 2004, pp. 42-51).

The boldly scrolling acanthus mounts that wrap around the body of this vase are identical to those found on a magnificent pair of similarly shaped hexagonal baluster-shaped blue Chinese porcelain bottle-necked vases in the Royal Collection. Formerly in the Entrance Hall at Brighton Pavilion, they were recorded in the 1829 Inventory as, 'A pair of Hexagon blue ground jars, mounted in very fine scroll leaf lips, handles and bases of ormolu, one foot seven and a half inches' (RCIN 262), and were transferred to Buckingham Palace in March 1847. This Royal pair must have been acquired by George, Prince of Wales, later King George IV, who as a passionate connoisseur and collector significantly added to the royal collection of ormolu-mounted oriental porcelain. While no firm attribution has yet been made for the mounts of these vases there is another large hard paste porcelain flower vase at Windsor Castle with closely related ormolu mounts, which has been attributed to Duplessis. That single vase is documented to have been sold in 1751 by the *marchand-mercier*, Lazare Duvaux, to Madame de Pompadour (G. Sadde, *op.cit.*, p. 46).

Duplessis owed his position and success to a number of influential patrons, including the well-connected, Victor-Amédée de Savoie, Prince de Carignan, as well as Marc-René de Voyer de Paulmy d'Argenson. While Duplessis held no official title and never received his *maîtrise*, he was widely recognised as such due to the protection and accessibility to royal circles that patronage provided. By 1758 he was listed as *Orfèvre du Roi* in the Sèvres account books. In his early career as a *bronzier*, Duplessis worked through the intermediary of *marchands-merciers* who specialised in ormolu-mounted objects employing the services of a *bronzier* as required. A number of entries in the *Livre-journal* of the *marchand-mercier*, Lazare Duvaux show that Duplessis was regularly engaged to provide mounts for Chinese porcelain referred to as *celadon* in the day books for the Marquis de Voyer, Monsieur Gaignat and Madame de Pompadour (L. Courajod,







Detail of the Qianlong underglaze blue six-character seal mark.

Livre-Journal de Lazare Duvaux, Marchand-Bijoutier Ordinaire du Roy, 1748-1758, Paris, 1873, tome II, nos. 601, 1713 and 1810). One entry for the Marquis de Voyer describes '*Deux gros vases de porcelain celadon, montées par Duplessis en bronze doré d'or moulu*' at a cost of 3,000 *livres*., a vast sum that illustrates the importance of the commission. After several years his reputation had spread and aristocratic clients such as Augustin Blondel de Gagny and the duc de Chaulnes approached him directly. As an independent *bronzier*, Duplessis would not only have supplied the mounts but also the porcelain. To replenish his stock of oriental porcelain he frequented the Parisian salerooms, acquiring in 1767 from *la collection Jullienne* '*pots pourris de porcelain d'ancien japon*' and '*un grand vase de porcelain de Chine*', the total bill coming to 3800 *livres*.

THE PROVENANCE

The porcelain collection of the Earls of Harewood was considered one of the finest in England, and still includes a significant amount of ormolu-mounted Chinese porcelain, now displayed in the Gallery at Harewood House, Yorkshire. An 1838 inventory 'List of China, Harewood House, London', that was later transferred to Yorkshire, shows that there were 97 pieces of Chinese porcelain described as 'Green' or 'Mandarin' and 15 pieces of ormolu-mounted Chinese porcelain, including two sets of 'Three large Green Mandarin Jars with Ormolu mountings' in the 'Little Drawing Room' (WYAS, WYL250/3/Acs/519). Some of the latter was sold at auction in 1965 including two Chinese celadon vases with underglaze blue decoration and ormolu mounts that are closely related to the present vase (Christie's London, 1 July 1965, lot 49).

While not documented it is likely that the vase was acquired by Edward, Viscount Lascelles (d.1814), the eldest son and heir of the 1st Earl. Known as 'Beau' for his physical resemblance to the Prince of Wales, his reputation as a collector was already recognised during his lifetime and a contemporary diarist noted, '*Young Mr. Lascelles has a taste for the arts*' (C. Kennedy, *Harewood, The Life and Times of an English Country House*, London, 1982, p. 124). Beau Lascelles patronised the London antique dealer, Robert Fogg of Golden Square and Regent Street buying a quantity of Sèvres and 'a pair of sea green China Jars' for £600 in 1807 (Mary Mauchline, *Harewood House*, London, 1974, p.117). Fogg who described himself as 'Chinaman to the Prince Regent' was one of the pre-eminent antique dealers of the Regency period. He supplied a number of prestigious clients, including in 1822 George IV with two 12 foot Pagodas comprised of Chinese porcelain plaques at a cost of £420 for Brighton Pavilion, and in July 1814, the antiquarian, William Beckford (d.1844), with 'sea-green bottles incredibly decorated with bronze'. In 1837, the diarist, Thomas Raikes (d.1848) remarked upon the 'finest collection of old china in England' in the Hanover Square property of Lord Harewood that 'Fogg, the chinaman has in vain offered Lord Harewood immense sums' but which having belonged to Beau Lascelles, was retained by the family as a souvenir of him (T. Raikes, *A Portion of the Journal kept by Thomas Raikes from 1831-1847*, vol. 3, p.184).

A further possibility is that this vase was acquired by Edward Lascelles, 1st Earl of Harewood (d.1820) who was furnishing Harewood House, Yorkshire, and Roxburghe House (later also named Harewood House) in Hanover Square, London. There are entries in the 1st Earl's personal accounts that show that Fogg was supplying 'China Wares' (WYAS WYL250/3/Acs/190, 8 April 1801, 'To paid Fogg for Glass & China Wares'). Furthermore, in 1807, an invoice raised by Fogg for the 1st Earl lists a pair of 'Sea Green Vases with white rais'd flowers Mounted' for £168 (WYAS WYL250/acc4111). In 1810, the personal accounts show that the 1st Earl spent an astonishing £1,400 with Fogg (C. Kennedy, *op.cit.*, p. 124).

COMPARABLES

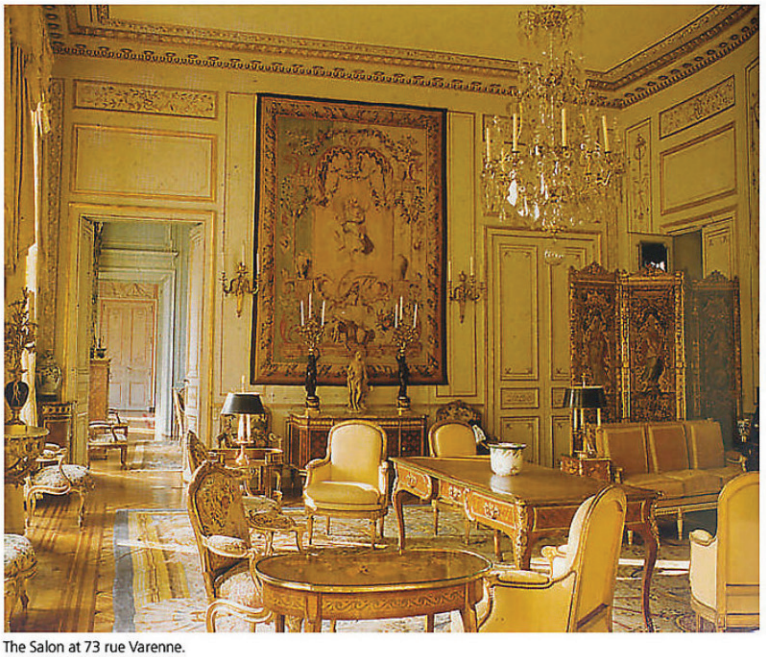
With the distinctive scrolling foliate mounts and hexagonal baluster shape the vase is part of a small group of identical vases. A garniture of three vases with almost identical mounts sold 'Collection Leon Levy', Sotheby's Paris, 2 October 2008, lot 37. Another pair, possibly supplied by the London dealer, E.H. Baldock of Hanway Street, is in the Collection of the Duke of Buccleuch at Bowhill ('Bowhill', *Country Life*, 19 June 1975, p. 1620, fig. 5). Other comparable vases are at the Musée Nissim de Camondo, and at Waddesdon Manor (G. de Bellaigue, *Furniture, Clocks and Gilt Bronzes*, vol. II, 1974, p. 764). One almost identical pair, described as 19th century, is at Tatton Park, Cheshire (National Trust inventory no. 1296815.1).





THE OGDEN MILLS 'ARMOIRES A SIX MEDAILLES'





The Salon at 73 rue Varenne.

THE PROPERTY OF A LADY (LOTS 30 - 31)

~30

THE OGDEN MILLS '*ARMOIRES A SIX MEDAILLES*'

THE CONTRE PARTIE ARMOIRE ATTRIBUTED TO ANDRE-CHARLES BOULLE AND HIS WORKSHOP, LOUIS XIV, CIRCA 1710-20, THE PREMIERE PARTIE ARMOIRE BY JEAN-FAIZELOT DELORME, LATE LOUIS XV, CIRCA 1760-70, WITH BRONZES BY RICHARD

Ormolu-mounted and decorated in brass and tortoiseshell *première* and *contre partie* Boulle marquetry and ebony respectively, each with a rectangular top outlined with brass banding above an egg-and-dart moulding and a pair of doors mounted with the figures of Aspasia and Socrates respectively and with ribbon-tied trails of medals celebrating the life of Louis XIV, on a fond of scrolling foliage and a simulated plinth with flower-filled trelliswork, the corners with scrolling clasps, the sides similarly decorated with ormolu-edged Boulle marquetry panels in *première* and *contre* partie respectively and centred by a cartouche formed of intertwined scrolls, the plinth base with central shield-shaped apron and raised on turned feet with gadrooned collars, the armoire in *première partie* stamped three times 'J.F.L. DELORME', the bronze of Aspasia signed 'FAIT par Richard' and the inside of the doors veneered in *bois satiné*, the *contre partie* armoire retaining constructural elements of original medal trays, the insides of the doors in rosewood with *bois satiné* lozenge, the *contre partie* Boulle marquetry panels to the sides replaced, probably at the same time as the medal trays were removed, possibly in the workshop of Delorme

51 in. (129.5 cm.) high; 48½ in. (123.5 cm.) wide; 17½ in. (45 cm.) deep [the *première partie* armoire]

51 in. (129.5 cm.) high; 48 in. (122 cm.) wide; 17½ in. (45 cm.) deep [the *contre partie* armoire] (2)

£1,000,000-1,500,000

US$1,600,000-2,300,000
€1,200,000-1,700,000

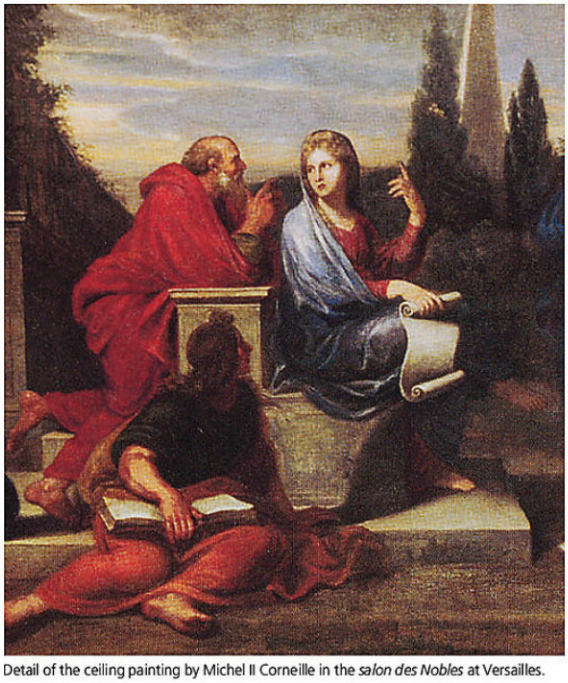
PROVENANCE:

Acquired circa 1910 by the philanthropist and collector Ogden Mills for his Parisian residence 73, rue de Varenne, inherited by his daughter, Beatrice, the Countess of Granard, and by descent in the family.

LITERATURE:

A. Pradère, 'Les armoires à médailles de l'histoire de Louis XIV par Boulle et ses suiveurs', *Revue de l'Art*, 1997, no. 116, pp. 42-53.





Detail of the ceiling painting by Michel II Corneille in the *salon des Nobles* at Versailles.



The design attributed to André-Charles Boulle with the figures of Aspasia and Socrates.

These splendid armoires, lavishly decorated with spectacular gilt-bronze mounts that fuse seamlessly with the scrolling foliate pattern of the sumptuous font of brass and tortoiseshell *première* and *contre-partie* marquetry, are exquisite examples of André-Charles Boulle's genius and spectacular representatives of the group of armoires of medium height Boulle created after 1700. Conceived initially with shelves to house collections of precious medals, as is still evident on the armoire in *contre partie* here, and decorated to the doors with trails of medals celebrating the life of Louis XIV as well as the figures of Aspasia and Socrates, this series of armoires proved so successful, it remained in production in Boulle's workshop throughout the first half of the 18th century and was subsequently continued by Boulle's followers, including the *ébénistes* Montigny and Delorme who signed the armoire in *première partie*.

LES ARMOIRES A MEDAILLES DE L'HISTOIRE DE LOUIS XIV

The composition with the figures of Aspasia and Socrates, representing 'Wisdom and Religion', inspired by Michel Corneille's ceiling painting in the *salon des Nobles* at Versailles, is recorded in a drawing by André-Charles Boulle on the reverse of a 1701 invoice for the Grand Dauphin, preserved at the Musée des Arts décoratifs, Paris.

The series of *armoires a medailles* was comprehensively studied by Alexandre Pradère in 'Les armoires à médailles de l'histoire de Louis XIV par Boulle et ses suiveurs', in *Revue de l'Art*, 1997, no. 116, pp. 42-53, and Pradère established that their conception was not linked to the medal cabinets made by Oppenord for Louis XIV as had previously been suggested by the comte de Salverte, but derived from a pair of tall armoires by Andre-Charles Boulle from the Nicolaÿ family, that were subsequently owned by William Beckford at Hamilton Palace and are now at the Louvre.

Of the known armoires still in existence today the majority are in public collections, including ten in French museums and national chateaux. These comprise a pair in the palais de l'Elysée, three pairs at Versailles and a further pair in the palais du Quai d'Orsay. Their history has been traced to revolutionary confiscations in the years 1793-1794, with two pairs confiscated from the Noailles family, one pair from Lenoir du Breuil and another from Breteuil. A pair now in the Royal Collection at Windsor castle was purchased in 1813 by George IV, possibly through the dealer Robert Fogg, for Carlton House in London, where they were depicted in the Blue Velvet Closet, in a watercolour of Pyne's *The History of Royal Residences* (London 1819). A pair in the Hermitage Museum, St Petersburg comes from the Cheremetiev family; while a pair in the collection of the Duke of Devonshire at Chatsworth was probably purchased by the 'bachelor duke', the 6th duke of Devonshire, in the 1830's. The history of a further pair in the collection of the prince of Liechtenstein was not known at the time of Pradère's article.

Only four other known pairs are still recorded in private hands. Two of these pairs share the Ogden Mills provenance of the present armoires, with one matched pair in *contre-partie* and another in *première-partie*. The latter sold from the Ogden Phipps collection at Sotheby's, New York, 19 October 2002, lot 126. Another pair formerly in the Beauvau collection was listed in an inventory of 1864, while the fourth pair, its mounts marked with the C-couronne, was sold from the collections of Victor Rothschild in London in 1937 and was subsequently in the collections of Misia Sert and Antenor Patino and was most recently sold at Christie's, Paris, 16 December 2008, lot 6 (Euro 1,745,000).

18TH CENTURY RECORDS OF *LES ARMOIRES A MEDAILLES*

The earliest archival reference is in the 1739 inventory drawn up after the death of the duchesse de Noailles, born Françoise-Charlotte d'Aubigné, and niece of Mme de Maintenon (Arch. nat., MCN., t. CXVI/ 305), where a pair of such *armoires* are described in the anteroom of the state appartment of the 3rd duke:

'Deux armoires en médaillier de marqueterie écaille et cuivre ornées de bronze doré d'or moulu, prisées ensemble, 2 200 l'

The huge house of the Noailles on rue Saint-Honoré had been completed in 1718, therefore the furnishing must have followed, which allows us to date the Noailles pair to the early 1720's. The Noailles subsequently acquired a second pair, which was seized during the revolution and is not at Versailles.

As suggested by the trails of medals to the doors the prototype of the series was conceived as a medal cabinet, and an *armoire* decorated with seven medals to each door and now in the Ashmolean Museum in Oxford is still fitted with three vertical rows of trays for medals. The weight of the medals explains the presence of the additional central foot, which was needed to take the weight of the supports of the shelves and would not otherwise be necessary on an *armoire* of this scale. It is interesting to note that the armoire decorated in *première partie* offered here also still bears evidence of such shelves for the storage and display of medals, all the more as it appears to be the only other armoire apart from the example in Oxford to retain traces of its original purpose.

That these *armoires*, generally described as bookcases, were indeed used as medal-cabinets, is confirmed by a description in the 1772 sale of M. Gaillard de Gagny, the earliest recorded sale reference, were a pair fetched the impressive price of 3 012 L:

'No 274. Deux corps de bibliothèque en marqueterie à ornaments de cuivre qui peuvent servir à faire des médailliers; chacun a quatre pieds de haut (1,30m) sur 3 pieds 9 pouces de large (1,22m); elle ferment à deux battants; des figures à demi-relief, des médailles en guirlandes et autres agreements dorés d'or moulu ornent ces deux bibliothèques qui sont de Boule le père'.

While no longer used as medal-cabinets - the fashion for medal collections had passed in the 1730s - these armoires remained very much in demand throughout the 18th century, used as collector's cabinets or bookcases. They retained the central foot, which no longer served a structural purpose, as a purely stylistic element. The Boulle revival of the 1760's meant these *armoires* were more in demand than ever before and were restored for various Parisian *marchant merciers* by some of the best Parisian *ébénistes*, some of whom also made new versions, often as pairs to existing *armoires*. The two main *ébénistes* responsible for these restorations and replications were Philippe-Claude Montigny (1734-1800) and Jean-Louis Faizelot Delorme (*maître* in 1763). Montigny's stamp is found on six of these armoires, including one at the Elysée, one at the Quai d'Orsay and four at Versailles; while Delorme's stamp is found on the present armoire in *première partie* as well as one at Versailles, one at Windsor and one in a private Swiss collection. Since both *ébénistes* were received masters in the 1760's, their intervention can be dated after those years. Although both *ébénistes* are known to have sold Boulle pieces themselves - in fact Montigny was well-known for his Boulle furniture - it is more likely that the initiative for such productions stemmed from dealers such as Claude-François Julliot (d.1794) or his son Philippe-François Julliot (1755-1835), both of whom specialized in the resale of Boulle furniture and Boulle reproductions.

After the death of Claude-François Julliot's wife in 1777, an inventory was drawn up of the stock, which listed a quantity of old pieces by Boulle, as well as various pieces in the process of realisation, with models recognizable as by Levasseur or Joseph Baumhauer. The stock also included quantities of bronze ornaments with some descriptions reading: *'modèles d'ornements d'après Boulle pour bibliothèques, modèles de bas d'armoires'* and more specifically *'huit rubans en relief et neuf médailles non ciselées'*, which were clearly intended for the production of the series of *armoires* with Aspasia. At the auction of Julliot's stock on 20 November 1777, the bronze models for the *armoires* with Aspasia were sold as lot 871:

'Deux fortes figures à bas relief & leur support, une grande rosace, deux mascarons, deux équerres contournées à plate-bandes & fleurons, deux petits cartels, 17 pièces de moulures, deux agraffes, deux rinceaux ciselés, huit rubans riflés & neuf médailles non ciselées faisant 48 pièces, modèles d'après Boulle pour bibliothèques.'

Interestingly, these bronzes were purchased by the *marchand-mercier* Dominique Daguerre who could therefore - and very possibly did - continue the production of the series. It is almost certain that Julliot junior also continued the production of the *armoires* since his 1802 sale includes as lot 3 two armoires of this model:

'Deux autres grandes armoires de marqueterie de Boule, seconde partie à deux battants, avec ornaments, chapiteaux et soubassements de bronze doré, à figure d'apôtre sur les panneaux'.





The related *armoires à médailles* at Versailles (V2316 and V2314) © RMN.



The related pair of *armoires à médailles* sold Christie's, Paris, 16 December 2008.



The early history of the series is difficult to establish as the mention of armoires 'with figures' is too vague to base an identification on - and a variety of similarly-described armoires can for example be found in the inventories of Boulle's clients such as Pierre Gruyn or Pierre Thomé. The aforementioned listing of a pair of such *armoires* in the 1739 inventiry of the duc and duchesse de Noailles is the first such record. In the second half of the 18th century a number of such *armoires* are described in both sales and inventories, generally attributed to Boulle of followers of Boulle, including:

- A single one was described in 1760 with seven medals on each door, as part of the contents of the château d'Asnières belonging to the marquis d'Argenson.
- In 1765 Horace Walpole describes in a letter four such pieces in the salon of M. de la Borde, rue de la Grange Batelière:

'Dined at M. la Bordein the 2nd ante-chamber are four large tawdry pictures by Le Moine, that cost 4000, bas reliefs in marble under them hung on red damask. Large armoires of bronze and tortoise-shell inlaid with medals of Louis XIV and festoons'.

They were purchased by Grimod de la Reynière (along with the house) and were sold in his sale in 1797, lots 107-108, as '*beaux ouvrages de Boule*', one pair in *première partie*, the other in *contre-partie*, with garlands of medals.

- In 1776, the sale of Blondel de Gagny included a single *armoire* of that type (lot 955), in a section of catalogue with the heading '*Ouvrages du célèbre Boule*. Described '*en marqueterie* with garlands of medals, it sold for 990 L.
- Two more were valued at 1 500 L in 1777 in the inventory of the comte du Luc, being bequeathed to the bishop of Béziers, Aymard de Nicolaÿ, who then left them to the Nicolaÿ family in 1785 and they were sold in 1815. They were '*en marqueterie, sur les dessins de Boule*', which implies that reproductions of this model had already been made for quite a period of time.
- In March 1780, another pair in *première-partie*, with garlands of six medals (like the above cabinets) was included in the sale of M. Poullain (lot 88). Again, they were described as '*d'après les dessins et modèles de Boule*' and fetched 2150 L, bought by the dealer Langlier.
- In 1782 two pairs with garlands of six medals, like the above cabinets, were sold as part of the collections of Maximilien Radix de Sainte Foix, nos 142-143, one in *première-partie*, the other in *contre-partie*. They were purchased by the dealer J.B.P. Le Brun for 2 000 L per pair and reappeared in the sale of Leboeuf on 8 April 1783, lots 209-210, where they were purchased for 2 400 and 1600 L respectively by the dealer Laplanche. The pair in *première-partie* later featured in the sale of Harenc de Presle, 16th April 1792, lot 399, then in the Robit sale, 11th May 1801, lot 323 (sold 1180 F to a Mr Franklin).
- Another pair featured in 1787 in the sale of M. de Boullogne (lot 274 in the 8th May sale, postponed to 19th November, lot 259), without any precision as to the marquetry.

Archival documents drawn up during the revolution reveal the presence of further *armoires* in great Parisian collections. In addition to the ones that were seized from the Noailles, Breteuil and Lenoir du Breuil families, the following can be added:

- The duc de Choiseul-Praslin had a pair in *contre-partie*, in the salon of his house, rue de Lille, which was described in his inventory of 1791 and sold in his sale of 18th February 1793, lot 241 for 1500 L to Verdun. He was probably acting as agent for the son and heir, the next duc de Choiseul-Praslin: at the latter's sale in 1808, there was a similar pair, along with two more pairs, all in *contre-partie*, lots 55-56-57, each sold for 1400 F to Demidoff.
- The duc de Bouillon had a pair in *première-partie* that was valued 800 L in 1793 in the salon of his house, Quai Malaquais (now the Ecole des Beaux-Arts) in Paris.
- M. de Besenval had a pair in *contre-partie*, sold in 1795 (lots 282-283).



LES ARMOIRES A SIX MEDAILLES

There are very few characteristics that might help link such archival sources with the present corpus of surviving armoires, making formal identification or establishing of provenances for the individual cabinets virtually impossible. One feature, the number of medals, has been confused by the fact that a number of armoires have lost one or indeed more medals and the surviving ones have in many cases been rearranged. This is the case for instance with the ten examples in the French national collections, which suffered during the 1814 occupation of St Cloud by Prussian troops. They were subsequently restored and now each have the same number of medals - four.

Next to the two *armoires* offered here the only known surviving armoires decorated with six medals on each door are the following:

- Two armoires in *première-partie*, formerly in the collection of the prince de Beauvau, listed in the inventory of Charles-Just de Beauvau in 1864.
- Two armoires in *contre-partie* in the collection of the prince of Liechtenstein, Vaduz.
- Two armoires in *contre-partie*, stamped Montigny, at Versailles, donation Roudinesco.





Detail of the interior of the armoire in *contre partie*, showing traces of the original medal trays.



Detail of the reverse of the mount of Aspasia of the armoire in *première partie*, showing the signature 'FAIT par Richard'.

THE ORNAMENTATION OF THE ARMOIRES

The ornamentation of the *armoires à medailles* was inspired by the iconography of Louis XIV, the 'sun king', and intended to glorify his life and achievements.

The figures of Socrates and Aspasia are constant features of the decoration of these armoires and derive either from Michel Corneille's painting of 1673 on the ceiling of the *Salon des Nobles* at Versailles or perhaps from a drawing by Corneille of the same subject in Boulle's possession. The theme of Corneille's ceiling paintings, which had been commissioned by Louis XIV in 1672, is feminine patronage in antiquity of art and learning, in the case of Aspasia, the lover of the Greek politician Pericles, her patronage of philosophy.

The second re-curing ornament inspired by the propaganda's glorification of the Sun King is found in the medals on the doors, which record the principal events of Louis XIV's reign. In 1663, Colbert, *ministre des finance et surintendant des bâtiments du roi*, created the Petite Academie, changing its name in 1691 to '*Academie royale des Inscriptions et des Medailles*'. The principal activity was the elaboration of the motto and the iconography of Louis XIV in tapestries, medals etc.

One of the medals found on the armoires bears the motto '*Ornata et Amplicata Urbe*', representing a standing maiden holding a boat in her hands, flanked by two triumphal arches, in allegoric representation of the city of Paris. The two arches can be recognised as the Porte saint Denis (by Blondel) and the Porte saint Martin (by Bullet), both of which were built under Louis XIV. The coin does not only glorify Louis XIV as the sponsor of these magnificent architectural monuments but also as the ruler of the first country to tear down all fortifications around its capital.

OGDEN MILLS AND 73, RUE VARENNE

A private residence since its construction, the hôtel at 73 rue de Varenne, like the Domaine in Alain-Fournier's Grand Meaulnes, conceals behind its high walls a rich history and fine 18th century interior décor. Purchased in 1752 by Victor-François de Broglie, Duc de Broglie and Maréchal de France, the hôtel Julliet de Taverny was, until 1777, the residence of Abbé Charles-Maurice de Broglie, Bishop of Noyon. The Duc then decided to occupy the hôtel himself, at which point the central part of the building was extended two-fold towards the garden and was given a new façade by the architect Le Boursier. The walls of the main salon were then covered with panelling carved with arabesques. Seized and stripped of its furnishings during the Revolution, the hôtel was in the 19th century home to the Duchesse de Montebello, widow of Maréchal Lanne and former Lady-in-Waiting to Empress Marie-Louise.

Purchased in 1910 by the American connoisseur, collector and philanthropist, Ogden Mills, the hôtel was initially occupied by the American Forces during the First World War, but then completely refurnished under Mills' direction in the early 1920s. Ogden L. Mills, US Secretary of the Treasury under President Hoover and son of the powerful American banker Darius Ogden Mills, re-awakened the hôtel's 18th century interior with the acquisition of some of the best furniture and decoration available at the time.

A TECHNICAL ANALYSIS

While both armoires are constructed in the full tradition of Parisian ébénistes, the fact that the armoire in *contre partie* still retains the horizontal marks of the medal trays to the insides of both sides as well as the marking to inside top and bottom boards of the central divider, identifies it as one of the original armoires, actually conceived to carry medal trays. The mounts of that armoire show the free sculptural tooling expected on mounts of the Louis XIV period and as typical of the mounts used by Boulle a very generous use of mercury gilding. The mounts of the armoire in *première partie* display the more refined tooling associated with the late Louis XV period. Delorme's stamp is found on five further armoires, including one at the château de Versailles, one at the palais d'Elysée, one at Quai d'Orsay, as well as on the two armoires sold with Ogden Mills provenance at Sotheby's, New York, 19 October 2002. Interestingly, the marking 'FAIT par Richard' is also found in the latter two armoires as well as in one armoire at Windsor. Verlet records two *bronziers* under the name Richard, though both appear to have been listed as *maître doreur*, suggesting the bronzes were cast by a different member of the Richard family (see P. Verlet, *Les Bronzes Dorés du XVIII Siècle*, 1987, p. 457).

The *contre partie* Boulle panels to the sides of the *contre partie* armoire appear to have been replaced or at least restored at some point and their remarkable closeness in design to the side panels on the armoire in *première partie* suggests they might have been restored at time of the production of the second armoire, possibly in the atelier of Delorme.





THE PROPERTY OF A LADY (LOTS 30 - 31)

31

A PAIR OF REGENCE ORMOLU-MOUNTED CHINESE FAMILLE VERTE PORCELAIN VASES AND COVERS

THE PORCELAIN KANGXI (1662-1722), THE ORMOLU CIRCA 1710-20

Each with circular slightly baluster tapering body and stepped domed lid decorated with flowering branches, insects, vases and daily utensiles, the reserves with flower-filled trellis, surmounted by a berried finial and flanked by pierced strapwork issuing from acanthus-wrapped shells drop handles, above a gadrooned rim base
15 in. (38 cm.) high; 12 in. (30 cm.) wide (2)

£100,000-150,000 US$160,000-230,000
€120,000-170,000

PROVENANCE:
Acquired circa 1910 by the philanthropist and collector Ogden Mills for his Parisian residence 73, rue de Varenne, inherited by his daughter, Beatrice, the Countess of Granard, and by descent in the family.





One vase from the related pair in the Getty Museum, Malibu



One vase from the related pair in the Residenz, Munich



Enameled in green, coral, red, yellow and aubergine, depicting motifs from 'one hundred antiques' and flowering branches within panels framed by flower-filled trellis bands, and to the lid the 'four accomplishments', comprising a qin, a chessboard, a book and scroll painting, these lidded vases are spectacular examples of Kangxi porcelain and the superbly-modelled ormolu mounts are proof of the fact that they were already highly valued in the early 18th century.

The distinctive pierced and scrolled vertical strapwork bands linking the gadrooned foot and the stepped rim mount are intricately modelled with a female mask surmounted by a shell, from which a drop handle is suspended. A virtually identical mount can be found on a pair of closely-related lidded vases at the Getty Museum, Malibu [see illustration], and another pair bearing this distinctive mount is in the Residenzmuseum, Munich [see illustration].



THE PROPERTY OF A DESCENDANT OF SAMUEL COURTAULD IV

~32

A PAIR OF GEORGE III IVORY-MOUNTED BOIS SATINE, HOLLY AND FIDDLEBACK SYCAMORE MARQUETRY TRIPOD STANDS

ATTRIBUTED TO MAYHEW & INCE, CIRCA 1775

Each with a circular dished top above a foliate-inlaid frieze and three ivory ram's head capitals, the tapering moulded uprights inlaid with feathers, joined by a circular dished tier, above ivory hairy hoof feet, losses to feet
48½ in. (123 cm.) high; 18½ in. (47 cm.) diameter (2)

£60,000-90,000 US$91,000-140,000
€68,000-100,000

PROVENANCE:
Samuel Courtauld IV, Home House, Portman Square, London, and thence by descent.

COMPARATIVE LITERATURE:
R.Edwards and P.Macquoid, *The Dictionary of English Furniture*, London, rev. ed. 1954, vol. III, p. 155, fig. 5.
L.Wood, *Catalogue of Commodes*, London, 1994, p. 195-203, no.22, and note 5.





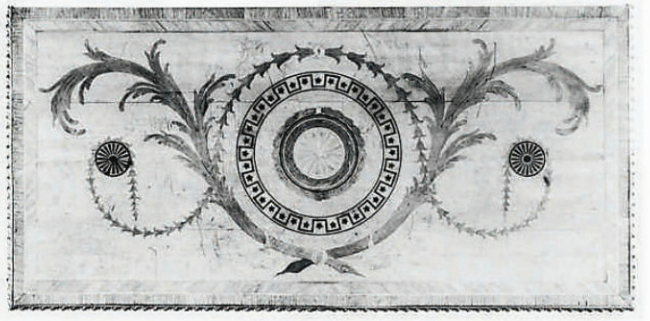




A stand from the original set of four with replaced mounts.



A stand supplied by Mayhew and Ince for Croome Court.



The related marquetry design illustrated in Lucy Wood, *Catalogue of Commodes*.

The form of these remarkable marquetry flower stands is derived from Antiquity, a style revived from 1760 by the leader of the first phase of neo-classicism in England and Scotland, the architect-designer, Robert Adam (d.1792). They relate to designs by Adam for torchères, in particular a drawing for a 'Tripod for the first room at Sir Abraham Hume's in Hill Street' (Sir John Soane's Museum, volume 17, no. 65). The present stands were almost certainly executed by the Golden Square cabinet-makers John Mayhew (d.1811) and William Ince (d.1804), authors of *The Universal System of Household Furniture* (1762). From the early 1760s to 80s the partners collaborated with Adam on a number of important commissions including Coventry House, London, Croome Court, Worcestershire and Derby House, London. The attribution is based in part on the highly distinctive acanthus frond marquetry encircling these stands, which is almost identical to that found on a commode ascribed to Mayhew and Ince and now in the collection of the Lady Lever Art Gallery (Lucy Wood, *Catalogue of Commodes*, London, 1994, p.195, no.22). In 1954, the furniture historians, Ralph Edwards and Percy Macquoid, erroneously described this commode as being *en suite* with these stands at Home House, a provenance that has since been questioned with respect to the commode (R. Edwards and P. Macquoid, *The Dictionary of English Furniture*, London, rev. ed. 1954, vol. III, p.155, fig.5; Lucy Wood, *op.cit.*, p.198, note 5).

Although documentation for the partnership is scarce, Mayhew and Ince appear to have favoured rams' head stands as marquetry motifs on their furniture including a pedestal supplied to Lord Kerry in 1770 and on the side panels of a commode for the 1st Earl of Caledon (Charles Cator, 'The Earl of Kerry and Mayhew and Ince: The Idlest Ostentation', *Furniture History*, 2009, p.117, fig.25; Hugh Roberts, 'Unequall'd Elegance: Mayhew and Ince's Furniture for James Alexander, 1st Earl of Caledon', *Furniture History*, 1990, p.33, 3). An apparently identical pair of stands but lacking the ivory rams' heads, which have been replaced with ormolu mounts in the 19th century, was sold at Christie's King Street, 23 June 1983, lot 46 (£2,808, including premium), and these, with the present lot, were almost certainly conceived as a set of four. A stand described as 'A very neat carved Stand for basin and ewer, of Redwood and Varnished' supplied by Mayhew and Ince to the 6th Earl of Coventry in 1767 for either Coventry House or Croome Court represents an interesting comparison with this set of four (see Anthony Coleridge, 'English Furniture supplied for Croome Court', *Apollo*, February 2000, p.10, figs. 3 and 5). The purpose of the former is made explicit in the description, and the stand, basin and ewer are photograped as a set (*ibid* fig.3). The purpose of the present lot (and the two ormolu-mounted companions) is not certain but the deliberately shaped tiers imply that they were intended for a set of footed porcelain vases.

This stand was modeled on a design by Adam, which in turn was inspired by an engraving of La Vertueuse Athénienne by P. Filipart published in 1765 after a painting by Joseph Vien of 1763.

Adam inspired other contemporary cabinet-makers to execute rams' head stands such as Thomas Chippendale the Younger (d.1822) for Stourhead in the 1770s who also published some of his designs in a pattern book, Sketches of Ornament (1779) (Christopher Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol.II, figs. 28-33).There are related torcheres in the Drawing Room at Osterley Park, and Gillows created a similar design, although undated but probably *circa* 1790-95, for a tripod candlestand (Lindsay Boynton, *Gillow Furniture Designs 1760-1800*, London, 1995, fig. 217).

A NABOB COMMISSION?

The ivory mounts, which are highly unusual in English furniture of this period, are suggestive of Indian craftsmanship. Carved ivory animal heads featured on 18th century Anglo-Indian chairs, thrones and stools (Amin Jaffer, *Furniture from British India and Ceylon*, London, 2001, p.166, fig.69 and p.241, no.80), and it is highly probable that the present stands were commissioned by one of Mayhew and Ince's nabob clients who had Indian connections and exotic taste, characters such as Warren Hastings (d.1818), former Governor General of Bengal, at Daylesford, Gloucestershire, Richard Benyon, Governor of Fort St. George (1734-44) at Englefield House, Berkshire, or Thomas Rumbold, Bt. (d.1791), at Woodhall, Hertfordshire.

SAMUEL COURTAULD IV

These stands were in the collection of the industrialist Samuel Courtauld IV (d.1947) patron of the arts and founder of the Courtauld Institute, who, from 1927-32, held the lease on Home House, 20 Portman Square, London, the property which had been built for Elizabeth, Dowager Countess of Home. This neo-classical town house with its magnificent interiors designed by Robert Adam would have been an appropriate setting in which to display these fine stands. Home House was described in the 18th century by Matthew Boulton as 'a masterly example of Robert Adam's work amazing in the complexity of its detail conducted with a rare skill' (Christopher Hussey and Arthur Oswald, *Home House No. 20 Portman Square*, London, 1934, p.18) and Courtauld significantly restored the decoration, replacing some essential features of the 18th Century setting with insight and taste. He often referred to the original Adam designs at the Soane Museum, for example in the restitution of the Corinthian pilasters decorated with rams' head ornamentation in the room that housed the present stands in 1932 (*ibid.*, p.19).



THE PROPERTY OF A GENTLEMAN

~33

A PAIR OF GEORGE III ORMOLU-MOUNTED SYCAMORE, SATINWOOD AND MARQUETRY SEMI-ELLIPTICAL COMMODES

ATTRIBUTED TO MAYHEW AND INCE, CIRCA 1775

Each with a satinwood cross-banded and foliate inlaid top centered by the arms of Birch impaling Ryves, with husk swags and ribbon-tied branches, with a boldly gardrooned edge above a frieze inlaid with half-paterae, urns and further husk swags, with a central drawer and hinged compartments above three further cross-banded drawers and doors inlayed with swagged urns, each enclosing two shelves, on square legs with simulated fluting and acanthus sabots with ball feet, inscribed in chalk 'B/792', repairs to veneers, drawers numbered
34¼ in. (87 cm.) high; 59 in. (150 cm.) wide; 24½ in. (62 cm.) deep (2)

£250,000-400,000 US$380,000-600,000
€290,000-450,000

PROVENANCE:
Almost certainly supplied to Robert Birch, Turvey House, Donabate, co. Dublin around 1775.
With Arthur S. Vernay Inc., New York.
Mrs. John Rovensky, New York, sold Parke-Bernet Galleries, 19 January 1957, lots 965 and 966.
Claude Leigh, West Riddens, Cuckfield, West Sussex.
Anonymous sale, Christie's, London, 25 June 1981, lot 133, where acquired by the present owner.

LITERATURE:
D.Nickerson, *English Furniture of the Eighteenth Century*, London, 1969, pp. 66 - 67, figs. 68 - 69.
Hugh Roberts, 'The Derby House Commode', *The Burlington Magazine*, vol. CXXVII, no. 986, May 1985, pp. 275 - 283, fig. 15.
Geoffrey Beard and Judith Goodison, *English Furniture 1500 - 1840*, Oxford, 1987, p.187, pl.4.
F. Lewis-Hinckley, *Hepplewhite, Sheraton & Regency Furniture*, New York, 1987, p. 209, pl. 175, no. 348.







This pair of George III semi-elliptical commodes is attributed to the pre-eminent and fashionable Golden Square cabinet-makers John Mayhew (d.1811) and William Ince (d.1804) who ranked George III, the 6th Earl of Coventry, and the Earl of Kerry among their distinguished clients. It typifies the elegant 'antique' style established by the country's leading Neo-classical architect, Robert Adam (d.1792), popularised in a drawing of January 1773 for an 'Etruscan' commode for the Duke of Bolton and published in Adam's *Works in Architecture* (1773-77). It became one of Mayhew and Ince's most long-lived and popular furniture models of the 1770s and 80s.

The inlaid arms indicate that the commodes offered here were supplied to Robert Birch M.P. (d. 1810), of Turvey House, Donabate, co. Dublin.

MAYHEW AND INCE

From 1764, Mayhew & Ince worked with Adam on several notable commissions, culminating in their 'ability to produce very early on furniture in the most startling advanced Neo-classical taste' (Geoffrey Beard, Christopher Gilbert, *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p.592). The firm faithfully reproduced Adam's furniture designs, in 1775 supplying the magnificent Derby House commode to Edward Smith-Stanley, Lord Strange (later 12th Earl of Derby) for his Grosvenor Square, London property. The Derby House commode is the only fully documented Adam commode to survive, and Mayhew & Ince's invoice for 'A circular Commode of fine and curious Woods very Finely inlaid with Etruscan Ornaments' at a cost of £84, 'compleated from a Design of Messrs. Adams' demonstrates the close working relationship between designer and maker.

The firm also created their own distinctive designs in a refined and sober Neo-classical fashion exemplified by a rectangular satinwood and marquetry commode sold from the Countess of Portsmouth's collection, Christie's London, 18 May 1922, lot 81, now in the Metropolitan Museum of Art, New York (64.101.1145), and a semi-elliptical commode from the Barbara Piasecka Johnson collection, sold Christie's London, 9 July 1992, lot 162, (£660,000, including premium).

The aesthetically spare decoration of this commode, a testament to the decorative language of the Neo-classical spirit of the late 18th century, places it into a specific sub-group of commodes. Particularly striking are the large scale 'antique' urns, a frequent Mayhew and Ince motif that relates to ornamentation found on a number of other commodes attributed by Lucy Wood to Mayhew and Ince (Lucy Wood, *Catalogue of Commodes*, London, 1994, pp. 223-237, nos. 26, 27 and 28).

THE IRISH CONNECTION

Mayhew & Ince did have a small but significant Irish clientèle, including Francis Thomas Fitzmaurice, 3rd Earl of Kerry, who commissioned the firm for the refurbishment of his Portland Square, London, house in the early 1770s. Furthermore, a related demi-lune commode, smaller in size but with the distinctive marquetry of Mayhew and Ince, and a very similar pattern of squared acanthus-wrapped feet, was in the collection of James Alexander, 1st Earl of Caledon, a wealthy Indian Nabob, who first engaged Mayhew & Ince at his London house on Berners Street in 1773. The early history of this commode is uncertain but it appears to have been commissioned by the Earl's brother-in-law, Josias Dupré, Governor of Madras, for his house in Portland Place, but was returned to Mayhew & Ince in July 1777 for restoration before being transferred to Caledon in Ireland. Mayhew & Ince subsequently fulfilled an exceptional commission for the Earl at Caledon between 1785 and 1795. (H. Roberts, 'Unequall'd Elegance: Mayhew and Ince's furniture for James Alexander, 1st Earl of Caledon', *Furniture History Society*, 2009, p.117).

A further link between the London partnership and Ireland is afforded by William Moore (d.1814), cabinet-maker of Abbey Street and later Capel Street, Dublin. Moore had been apprenticed to Mayhew & Ince before establishing his workshop in Dublin in 1779. He was soon the foremost *marqueteur* in Ireland, and unsurprisingly, the Neo-classical marquetry of Adam-derived motifs, highly characteristic of the London practice, was also adopted by Moore. In his trade advertisements Moore particularly emphasised his 'long experience at Messrs. Mayhew and Ince, London' (R. Luddy, 'Every Article in the Inlaid Way: the furniture of William Moore', *Irish Arts Review*, 2002, vol.18, p.47). However, only two pieces of furniture are firmly attributable to Moore, a semi-elliptical marquetry commode supplied to William Henry Cavendish-Bentinck, 3rd Duke of Portland in 1782, and a pianoforte, its whereabouts unknown. Other pieces in public collections are now believed to be by Moore, including another commode, very similar to the Portland example, in the collection of the Victoria and Albert Museum, London (*ibid.*, p.44; W.56:1 to 3-1925).



The related commode formerly at Godmersham Park, Kent.



The related commode at Caledon Castle, co. Tyrone.



RELATED COMMODES

Comparable examples are a single commode of smaller dimensions but with very closely related ornamentation, The Property of the late Mrs. Robert Tritton, sold Christie's house sale, Godmersham Park, Kent, 6-9 June 1983, lot 138 (£30,240 including premium); its pair was exhibited by Ronald Phillips at The Grosvenor House Art & Antiques Fair, 15-21 June 2006. Another related pair of small demi-lune cabinets, the tambour doors with identical *paterae* enclosed by bellflower swags flanked by classical urns, is in the collection of the Metropolitan Museum of Art, New York, Bequest of Bernard M. Baruch (65.155.45, 46).

A pair of 19th century commodes, copies of the present lot, were sold anonymously, Christie's, London, 5 October 1972, lot 156



THE COAT-OF-ARMS

The arms are those of Birch impaling Ryves, for Robert Birch M.P. (d. 1810), of Turvey House, Donabate, co. Dublin and his wife Catherine (d.1819), daughter of William Ryves, of Castle Jane, co. Limerick, whom he married in Dublin in 1759.

At the time of his marriage *Faulkner's Dublin Journal* refers to him as `an eminent merchant of this City', but contemporary parliamentary sketches are less complimentary. G. O. Sayles in `Contemporary Sketches of the Members of the Irish Parliament in 1782', *Proceedings of the Royal Irish Academy*, vol. 56, 1954/54, p. 237 quotes from the 1782 publication and records that `*he bought the parliamentary seat of Belturbet, co. Cavan from Lord Lanesborough, ...Lord Buckingham made him Clerk of the Quick Rents, £150 a year; he will support any government and take anything he can get*'.

Evidently Birch ran into rather dire financial circumstances but this appointment seems to have saved him from penury and he was still residing at Turvey House in 1789.

Birch appears to have leased Turvey House from Lord Trimlestown. The house was of great antiquity although its general appearance was that of a building of the 17th century. The original building was a 15th century tower house, added to in the 16th century by Sir Patrick Barnewall who is said to have made use of the stone from the ruinous Grace Dieu Nunnery. T. Sadleir and P. L. Dickinson in *Georgian Mansions in Ireland*, Dublin, 1915, p. 86-88, comment that it was much altered in the second quarter of the 18th century. There was the date 1773 on a Venetian window which would seem to relate to works initiated by Birch and it is most probable that the pair of commodes offered here were commissioned around the time of this refurbishment.

Robert Birch's death at Richmond near Dublin was recorded in the *Gentleman's Magazine* and also that of his wife in 1819 at Fairview, Dublin. Their daughter Elizabeth (d. 1836) married John Bland (d. 1810) of Blandsfort, Abbeyleix, Queens County.

THE ROSEBERY WINE-CISTERN



THE PROPERTY OF A GENTLEMAN

34

A GEORGE III SILVER WINE-CISTERN

MARK OF DANIEL SMITH AND ROBERT SHARP, LONDON, 1773

Oval on spiral-fluted spreading base with ribbon-tied reeded border, the lower body chased with a band of acanthus foliage and above with drapery swags, one side with an oval medallion depicting a horse, the other applied with a coat-of-arms with detachable earl's coronet above, with lion's mask drop-ring handles, *marked on base,*
with later insert with shell handles
34 in. (86 cm.) wide
520 oz. 12 dwt. (16,192 gr.)

The arms are those of Primrose quartering Cressy presumably for Neil, 3rd Earl of Rosebery K.T. (1729-1814). Lord Rosebery married twice, firstly in 1764 to Susan (d.1770), daughter and eventual heiress of Sir Edward Ward 5th Bt. of Bixley, Norfolk and secondly, in 1775, to Mary (d.1823), daughter of Sir Francis Vincent 7th Bt.

£400,000-600,000 US$610,000-900,000
€450,000-670,000

PROVENANCE:
The Earls of Rosebery.
A Gentleman; Sotheby's, London, 10 March 1977, lot 205.

EXHIBITED:
Sydney, The Art Gallery of New South Wales, *Masterpieces of English and European Silver and Gold*, 1980, no, 10.
London, Christie's, *The Glory of the Goldsmith, Magnificent Gold and Silver from the Al Tajir Collection*, 1989, no. 105.
London, Koopman Rare Art, *The Classical Ideal, English Silver, 1760-1840*, 2010, no. 19.

LITERATURE:
E. A. Jones, *Old Silver of Europe and America from Early Times to the Nineteenth Century*, London, 1928, p. 136.
N. M. Penzer, 'The Great Wine Coolers II', *Apollo*, September 1957, p. 42.
J. B. Hawkins, *Masterpieces of English and European Silver and Gold*, Sydney, 1980, pp. 36-37.
J. B. Hawkins, *The Al Tajir Collection of Silver and Gold*, London, 1983, vol. I, pp. 72-73.
V. Brett, *The Sotheby's Dictionary of Silver*, London, 1986, no. 1013.
The Glory of the Goldsmith, Magnificent Gold and Silver from the Al Tajir Collection, 1989, p. 143.
C. Hartop, *The Classical Ideal, English Silver, 1760-1840*, Cambridge, 2010, p. 10, p. 68.


FIDE · ET · FIDUCIA



The Richmond Race Cup, 1766, after a design by Robert Adam.



A pair of candelabra, after a design by Robert Adam.

The Rosebery wine-cistern is among the grandest examples of late 18th century display plate. The design re-interprets the historical form of a late 17th or early 18th century silver cistern in the idiom of the neo-classical style. The silver wine-cistern had adorned the buffets of Royal and aristocratic dinners from the 1670s. Historical records show that the highest concentration of surviving cisterns date from the early 18th century. N. M. Penzer, *op. cit.*, lists thirteen cisterns from 1670 to 1700 and a further twenty-four between 1700 and 1735. However, there are a small number of cisterns which date from later in the 18th century. Although somewhat an anachronistic commission, Speaker Cust received a massive wine cistern weighing over 1,400 ounces as part of his perquisite plate on becoming Speaker of the House of Commons in 1770. It is now displayed at Belton House, Lincolnshire. Another cistern from the late 18th century is in the Gilbert Collection. It bears the later arms of the Duke of Sussex (d.1843). Timothy Schroder in *The Gilbert Collection of Gold and Silver*, Los Angeles, p. 314, suggests that this example dates from the early 1770s. Although it is hallmarked for 1794 it is in an earlier style and may have been hallmarked only on resale when second hand.

When compared to the Belton and Duke of Sussex cisterns, the Rosebery cistern is more architectural in form, with restrained ornament confined to the spirally fluted foot and the drapery swags applied to the shoulders of the elliptical bowl.

The design of the cistern is in the purest neo-classical taste. If it is assumed the cistern was commissioned by the 3rd Earl, it is interesting to note that he was a long standing acquaintance of the great Scottish neo-classical architect Robert Adam, having met him in both London and Rome. Adam was commissioned by Rosebery to provide him with drawings for the reconstruction of his Scottish seat, the then dilapidated 16th century Barnbougle Castle. A. A. Tait in 'Robert Adam's Picturesque Architecture', *The Burlington Magazine*, vol. 123, no. 940, July, 1981, pp. 421-424, discusses the commission and notes that although the project never progressed beyond the drawing board, Adam was paid £56. 14s in 1778 (*Dalmeny Commonplace Book, Third Earl*, folio 117).

It is possible the Earl commissioned Adam to design the cistern for display in the neo-classical dining room of the new Barnbougle Castle; Adam may have planned to employ the combination of a classical interior and a picturesque exterior as found at his later commission, Culzean Castle.

Although the use of the wine-cistern had reached its apogee in the early 18th century, Adam employed a pair of cisterns from his patron's collection in his design for the west end of the dining-room at Kedleston Hall, Derbyshire. He created this sideboard niche plan for Sir Nathaniel Curzon in 1762. Around this date he also produced silver designs for the Earl of Bute, including one for a cistern, later incorrectly labelled as being for a tureen, illustrated in C. Hartop, *op. cit.*, 2010, p. 21, fig. 22. The Rosebery cistern is both massive in size and detail. It relies on strong architectural forms rather than on both structure and ornamental detail as visible in the silver designs and extant objects created for the Welsh landowner Sir Watkin Williams-Wynn in the 1770s.

One of the great masterpieces of silver created by Adam was the design for the Richmond Race Cup (see above), which he produced for the Dundas family in 1764. Parallels can be drawn with the Richmond Race cup design and the Rosebery cistern. Each exhibit fine spiral fluting and acanthus foliage on the lower body. Similar spiral fluting paired with acanthus foliage appears on Adam's design for a candlestick of circa 1766 (see above). Daniel Smith and Robert Sharp, the makers of the Rosebery wine cistern, created the first Richmond race cup and a number of later cups including the 1766 cup, sold The Wentworth Sale; Christie's, London, 8 July 1998, lot 15. They were also the silversmiths of the set of three neo-classical condiment vases made for the 1st Lord Harwood, whose Yorkshire seat was designed by John Carr and Robert Adam. They also produced silver to the designs of Sir William Chambers (1723-1796) such as the Fitzwilliam tureens of 1771.



A PAIR OF ST. GILES'S HOUSE CHAIRS



St. Giles's House, Dorset © Country Life

THE PROPERTY OF A GENTLEMAN

35

A PAIR OF EARLY GEORGE III MAHOGANY OPEN ARMCHAIRS

ATTRIBUTED TO WILLIAM VILE, CIRCA 1760

Each with a rectangular padded back, arms and seat covered in brass-nailed red cut velvet, the downswept arm-supports garlanded with flowers and foliage and with trellis panels, above foliate and palmette-carved rails on square chamfered legs garlanded with flowers and with similar trellis panels, headed by pierced C-scroll angle-brackets on pierced gutae feet with sunk brass castors, the seat-rails capped, repairs to feet, castors replaced, one chair inscribed in pencil 'B', in chalk 'II' (?) and chiselled 'M'
Chair A: 39¾ in. (101 cm.) high; 29 in. (74 cm.) wide; 30¼ in. (77 cm.) deep
Chair B: 39¾ in. (101 cm.) high; 28½ in. (73 cm.) wide; 30¼ in. (77 cm.) deep (2)

£500,000-800,000

US$760,000-1,200,000
€570,000-900,000

PROVENANCE:
Supplied *circa* 1760 to the 4th Earl of Shaftesbury (d. 1771) for St. Giles's House, Dorset, and by descent at St. Giles's.
Acquired in the early 1980s by the present owner.
This pair probably relate to one of the four pairs sold by The Earl of Shaftesbury at Christie's, London, 26 June 1980, lots 91-94.

EXHIBITED:
Two armchairs from the suite exhibited London, Royal Academy of Arts, English Taste in the Eighteenth Century, 1955-6, No. 194.

LITERATURE FOR THE SUITE:
'J', 'St Giles's House, Dorsetshire', *Country Life*, 13 and 20 March 1915, pp. 340, 373 and 374, illus.
P. Macquoid and R. Edwards, *The Dictionary of English Furniture*, 1924-27, vol. III, p. 102, fig. 50.
O. Brackett, *Thomas Chippendale*, 1930, pl. XXI.
M. Jourdain, 'Furniture at St. Giles, Dorset', *Country Life*, 23 June 1934, figs. 1 & 2.
C. Hussey, 'St Giles's House, Dorset - III', *Country Life*, 24 September 1943, p. 553, figs. 3-4.
P. Macquoid and R. Edwards, *The Dictionary of English Furniture, London*, rev. ed., 1954, vol. III, p. 94, fig. 54.
R. C. Lines, 'My House at St Giles's', *The Connoisseur*, vol. CXLIV, August 1959, pl. 12.
'St Giles's House', *Antique Collector*, August 1962, pl. 145.
R. Edwards, *The Shorter Dictionary of English Furniture*, London 1964, p. 455, fig. 43.
A. Coleridge, *Chippendale Furniture*, 1968, p. 194, pl. 202.
W. Reider, 'A Golden Age of English Furniture', *Apollo*, February 1980, p. 36, figs. 5-6.
C. Gilbert, 'The St Giles's House Furniture sale', *Christie's Review of the Season 1980*, pp. 214-218.
G. Beard and J. Goodison, *English Furniture 1500-1840*, Oxford, 1987, p. 110.







One chair from the set, photographed in the Tapestry Room at St. Giles's House
© Country Life.

THE PATRON - THE 4TH EARL OF SHAFTESBURY

Anthony Ashley-Cooper, 4th Earl of Shaftesbury (d.1771) inherited St. Giles's House, Dorset in 1713. While introducing Roman villa grandeur to the mansion, he contributed an Arcadian air to its landscaped park. The architects, Henry Flitcroft (d.1767) and Stephen Wright (d.1780), leading members of George II's Architectural Board of Works, assisted him with the embellishment of the house with richly-stuccoed cornices of scrolling Roman foliage and handsome marble chimneypieces. The Earl's first wife Lady Susannah Noel (d.1758) had shown her enthusiasm for promoting contemporary fashions by subscribing in 1753 to Thomas Chippendale's furniture pattern-book. In the year that Chippendale issued his *Gentleman and Cabinet-Maker's Director*, 1754, Dr. Richard Pococke visited St. Giles's House and commented on its rooms that had been 'lately furnished in a very elegant Manner'.

THE ST. GILES'S SUITE

This pair of mahogany chairs belongs to the grand suite of drawing-room furniture commissioned by the 4th Earl of Shaftesbury, now known as the St. Giles's Suite. They are masterpieces of virtuosity and the sculptor-carver's art and, with their combination of Roman and French elements, reflect what Chippendale described as the 'Modern' style in his *Director*.

The grand suite of drawing-room or saloon furniture originally comprised four settees and twenty-five armchairs (perhaps more), that were fitted round the walls of the room. They were decorated in keeping with its architecture and the other furnishings, such as five mirrored and flowers (sold by the Earl of Shaftesbury, Christie's, London, 26 June 1980, lots 53-55).

Their commission may have been intended to celebrate the Earls' second marriage in 1759 to Mary Bouverie, daughter of Jacob, 1st Viscount Folkestone, and his appointment the following year as George Lieutenant of Dorset. The latter was also commemorated by a portrait commissioned in 1760 from Sir trellised and shell-enriched frame well suited these chairs (illustrated in R. W. Symonds, *St. Giles's*, p.5).

This form of easy chair was called a 'French Chair' in Chippendale's Director. He also included Doric guttaed plinths on 'Gothick' and 'Chinese' chair patterns, as well as on the flower-entwined pilasters of a china-cabinet in the *Director* (pls. XXI, XXVII and CVIII).

A set of Chinese fret-railed armchairs, upholstered in Aubusson tapestry, and known as 'The Dalrymple Suite' share certain features in common with the St Giles's suite, such as the flower-festooned legs terminating in guttae (two of this suite were sold from the Ira and Nancer Koger Collection, Sotheby's New York, 24 October 1998). The latter suite, described as '4 French elbow chairs with tapestry seats and cases' are reputed to have been in Soho, London in 1766, when they were purchased by Sir David Dalrymple, Lord Hailes (d.1792) (information kindly supplied by Mr. Ian Gow).



THE ORNAMENT

The St. Giles's Suite introduced the ornament of Arcadia, the Poet's paradise, to the stately drawing-room. Their richly-flowered frames record the triumph of Venus as Nature Goddess and display her festive scallop-shell badge. According to the ancient poets when the goddess rose from the sea and was driven in a shell chariot to the land, so the flowers sprang up at her touch. Here shells emerging from flower-festooned Roman foliage, wreath the chair rails and are tied by moulded borders of flowered ribbon-guilloche. Symbolising 'Peace and Plenty', there are swagged garlands of flowers and fruit, emblematic of Ceres, the kindly harvest deity of Virgil's *Georgics*, entwining the arms and legs. These are further enriched, in the French fashion, with flowered 'mosaic' frets of garden-trelliswork sunk within arch-ended tablets. The foliage of Roman acanthus issues from the flowered volutes on the arms' hollow-scrolled trusses, and entwines the leg pilasters, whose fretted plinths of Doric guttae cleverly conceal the castors. The carved ornament provided an ideal framework for the foliated sprays that were woven on the original green damask upholstery, which was tufted in a trellised manner and finished with golden pearl-strings of brass nailing.

THE ATTRIBUTION TO WILLIAM VILE

Chippendale himself was credited with the manufacture of the St. Giles's suite in a memorandum drawn up by the 7th Earl of Shaftesbury (d.1885), in the middle of the 19th Century. He described them as 'very valuable and fine, being by Chippendale'.

However, they are now attributed to the St. Martin's Lane cabinet-maker, William Vile (d.1767), who had worked with William Hallett (d.1773) before receiving his appointment as 'cabinet-maker' to George III. Guttaed feet were adopted by him for the stools, which he and his partner John Cobb supplied for the Vyne, Hampshire and invoiced in March 1753, as: '*8 large mahogany stools with carv'd feet and carv'd brackets...*' (A. Coleridge, *Chippendale Furniture*, London, 1968, p. 27, fig. 28). The attribution arises from the superb carving of the suite, which is filigreed in the intricate manner adopted by architectural model makers. In particular it corresponds to the fashion adopted by George III and Queen Charlotte for the furnishings supplied by Messrs. Vile and Cobb for the Royal residences, including Palace, St. James's Palace and the Queen's House, now Buckingham Palace.



*36

A GEORGE III CHASED AND ENGRAVED ORMOLU QUARTER-STRIKING, MUSICAL AND AUTOMATON TABLE CLOCK FOR THE CHINESE MARKET

HENRY BORRELL, LONDON. CIRCA 1795

CASE: chased and engraved overall with foliate designs, the domed top applied with foliate bosses and flanked by vase finials (one replaced) to the corners, surmounted by a cresting with lanceolate leaf 'sunburst' border centred by a glass mirror against which an automaton catherine-wheel revolves (the present polychrome-painted silvered wheel a replacement), its reverse set with a period scene painted on paper of buildings beside a river (also now set with a replaced central mount), each corner of the case with a leaf-clasped column, the engraved side panels also with foliate mounts, the rear door pierced with cornucopia designs and backed with replaced silk, the front with a rectangular panel within a paste-set border rising to show automata (see below), the plinth applied with further foliate bosses below a (Chinese replacement?) silvered and pierced gallery intersected by dogs of Fo on pedestals, raised on four openwork conjoined dolphin and shell feet; the case re-gilded
DIAL: white enamel Roman and Arabic dial with crossed minute track, with gilt spade hands and sweep seconds under a detachable convex glass within a paste-set bezel, with strike/silent lever above 60, the dial flanked by replaced paste-set flowerhead buttons, the left for adjusting the hands and the right for tune selection
AUTOMATA: hourly or at will by pressing a button to the right side of the case, the catherine-wheel at the top revolves and the shutter to the front rises, revealing two lines of painted metal sailing ships moving between in two directions between two replaced spiral-twist glass rods simulating the sea, a lever causing them to rock naturalistically, with further glass rods simulating waterfalls behind them; all while music plays
MOVEMENT: the substantial movement joined by five pillars, rear-wound triple chain and fusees, pinwheel escapement positioned on the back plate, with good quality spring-suspended brass pendulum signed 'Borrel's Pendulum' on a calibrated rating disc, secured with a holdfast, the music playing one of two tunes at the hour on ten bells with sixteen hammers via 47 mm. long pinned barrel, the hours struck on a bell to the back plate, the quarters on a carillon bell and the hour bell, with repeat button for the hours to the left side of the case, the border-engraved back plate signed 'Henry Borrell/LONDON' within a central cartouche; pendulum, winding key
30 in. (76 cm.) high; 13¾ in. (35 cm.) wide; 11 in. (28 cm.) deep

£300,000-500,000 US$460,000-750,000 €340,000-560,000

PROVENANCE:
With Robersons' Galleries, London (c.1920s)

EXHIBITED:
Robersons' Galleries, Knightsbridge Halls, 217 Knightsbridge, London SW7, 'Eighteenth Century Clocks', No. 334 (exhibition date unrecorded, 1920s).



The front panel rises to reveal automaton ships and waterfalls.

THE ROBERSONS' GALLERIES SALE

This clock is one of nine musical and automaton clocks which appear in a selling exhibition catalogue dedicated to them and produced by Robersons' Galleries of Knightsbridge at some time in the 1920s, or possibly the early 1930s (see Fig. B for illustration). In a short foreword to the catalogue Robersons' write: '*The collection was gathered by an Irish gentleman during the course of his world travels before the Great War. In Peking, Teheran, St. Petersburg, Lahore and many other Eastern towns this gentleman made his purchases, paying fabulous prices, and he kept them for several years in his home in Danzig. At the outbreak of war he returned with them to Ireland...*' The collection was offered as a whole or separately.

The decorators and furnishers Robersons took over the Knightsbridge Halls *circa* 1921; by the late 1930s the Halls were used for the motor trade.

COMPARATIVE MUSICAL AUTOMATON CLOCKS BY BORRELL

In scale and design this superb clock by Henry Borrell may be compared with a pair of richly decorated (with *guilloché* enamels) clocks by the same maker. One was sold Christie's London, *Important Clocks*, 6 July 2001, lot 39 (£223,750) and the other established a world auction record for an English clock when sold Christie's Hong Kong, *Magnificent Clocks for the Chinese Imperial Court from the Nezu Museum*, 27 May 2008, lot 1511 (HK$36,167,500/ £2,355,000 — see Fig. C). See also D. Roberts, *Mystery, Novelty and Fantasy Clocks*, Atglen, 1999, p. 187, fig. 15-26.

The pair have two key design features in common with the present clock. They are topped by mirror-backed catherine-wheel automata crestings and at the front shutters rise to reveal a series of automaton ships riding on glass 'waves'. The design of the paste-set bezels and of the frames bordering the automaton shutters is the same on all three clocks (save for the colour of the stones), whilst the openwork decoration to the rear doors is identical. The present clock likewise has the same mechanical functions as the enamel pair; indeed, all three share the same movement design, down to their signed pendulums.

The present clock differs most clearly from the pair in that it is not decorated with panels of *guilloché* enamels. Instead the case is of engraved ormolu, further embellished with foliate cast mounts, features it shares with a Borrell clock in the Palace Museum, Beijing (see Fig. A and below). Its top has a more pronounced domed form and the corner columns are straight rather than outswept as on the enamel clocks. It shares all of these features with a clock by Borrell offered for sale at Christie's New York, 29 October 1990, lot 22. The latter clock did not have a catherine-wheel cresting, however, and was consequently also a little smaller than the one offered here.

The present clock differs from all other examples in two ways which are of particular interest. The pierced silvered gallery, with its dogs of Fo mounted on pedestals at intervals, seems most likely to be a Chinese replacement, although when this may have been done is unclear as it is not a decorative feature found on recorded Chinese clocks of the same period (certainly it appears on the c.1920s exhibition catalogue produced by Robersons' Galleries). Likewise, the openwork conjoined dolphin feet are highly unusual; one more often sees outswept feet on Borrell clocks.

HENRY BORRELL

Henry Borrell was a London clock and watchmaker whose address is recorded at 15 Wilderness Row 1795-1840. He was one of a number of English clockmakers towards the end of the 18th century whose work was strongly connected to the Export market. One of his clocks with a case profile conforming to the aforementioned enamel pair but with engraved ormolu decoration is in the Palace Museum, Beijing. That clock is also musical and has a shutter rising to show automaton ships but lacks the sunburst and catherine-wheel cresting to be found on the present example. The paste gem decorations to the bezel and shutter frame are apparently identical to those on this clock, however. See Lu Yangzhen (senior editor), *Timepieces Collected by the Qing Emperors in the Palace Museum*, Hong Kong, 1995, p. 100. A smaller and less complex chased ormolu musical and automaton table clock by Henry Borrell was also sold in the Nezu Collection, lot 1515 (HK$6,151,500/ £400,450).





The reverse of the clock.

EUROPEAN CLOCKS AND THE CHINESE EXPORT MARKET

Clocks, watches and automata were exported from Europe to China from the 17th century, with the Jesuit priest Matteo Ricci (1552-1610) famously using clocks to gain access to the Imperial Court in 1601. The trade gained far greater significance during the reign of the Qianlong Emperor (1736-1795), who amassed possibly the greatest collection of clocks and watches ever assembled. Initially clocks made for China were destined for the Imperial Court but as trade grew in the latter years of the 18th Century the market expanded to include those outside the court, including officials and members of the Chinese elite, as well as Europeans who purchased them as gifts to gain favour with the Emperor (see Catherine Pagani, *Eastern Magnificence and European Ingenuity*, University of Michigan, 2001 pp. 101-102). George Staunton, secretary and minister plenipotentiary to Lord Macartney's embassy to China in 1793 wrote: '*Extraordinary pieces of ingenious and complicated mechanism…were exported annually to a considerable amount. Many of these costly articles, obtained by the Mandarines, under promise of protection from their inferiors, ultimately found their way into the palaces of the Emperor and his Ministers, in the hope of securing the favour of their superiors*' (quoted in Pagani, p. 102). By the time of Macartney's visit in 1793 the number of clocks in the Imperial collection was astonishing. A visit to the palace at Jehol revealed that the forty or fifty palace buildings he visited were '*all furnished…with every kind of European toys and sing-songs; with spheres, orreries, clocks and musical automatons…*' (Pagani, p. 83). And Jehol was just one of three Imperial residences; more would have been on display in the Forbidden City and at the Summer Palace.

THE VALUE OF CLOCKS IN IMPERIAL CHINA

The value of clocks to the Chinese Emperors and nobility did not lie in their use as timekeepers. Their appeal seems to have been social or political rather than practical and, initially at least, in their embodiment of 'the West'. Pagani cites three young princes coming to admire the European clocks brought by the Macartney embassy and who openly admitted they did not know their purpose (p. 96). Rather, clocks and watches were popular with the Imperial court because of their symbolic value. At first clocks arriving in China were destined for the court or to be bought by those who wished to curry Imperial favour. Even when clockmaking became more established in China itself availability was still restricted, with the best pieces offered as tribute and plainer examples offered to the non-Imperial market. Such a limited (in relative terms) production ensured that many of the available clocks found their way to the Emperor. As Pagani concludes, Qianlong used this '*exclusivity of goods to display his power and signify his control, status and privilege*' (p. 98).



Fig. A. The Palace Museum Borrell.



Fig. B. The present clock in Robersons' catalogue.



Fig. C. The Nezu Museum Borrell.



THE PROPERY OF A COMPANY

37

A GEORGE III LACQUERED BRASS-MOUNTED SABICU AND KINGWOOD BOMBÉ COMMODE

ATTRIBUTED TO JOHN COBB, CIRCA 1760 - 65

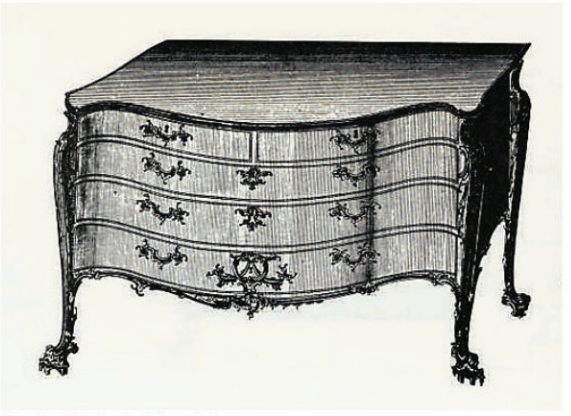
The shaped rectangular crossbanded top with a guilloche and foliate border above two short and two long cockbeaded drawers with pierced foliate handles, the angles with pierced clasps of acanthus, guilloche and leaf buds, fluted chutes and with slightly splayed feet with scrolled foliate sabots, the feet replaced between 1967 and 1969
32¼ in. (82 cm.) high; 49½ in. (126 cm.) wide; 24½ in. (62 cm.) deep

£200,000-300,000 US$310,000-450,000 €230,000-340,000

PROVENANCE:
Mrs. G. M. Q. Armitage, sold Sotheby's, London, 26 May 1967, lot 107 (£6,200 to Jeremy).
With Mallet in 1969.

LITERATURE:
The Grosvenor House Antique Dealers' Fair, 11 - 16 June 1969 exhibition catalogue, p.67, fig.5.





The related design by Chippendale.



Detail of handle.



The related commode, one of a pair formerly at Norfolk House, London.

This handsome serpentine commode, with its golden figured veneers gadrooned-rim top, is attributed to the St Martin's Lane cabinet-maker John Cobb (d.1778), a contemporary of Thomas Chippendale (d.1779), who formed a successful partnership with William Vile (d.1781). Together they were appointed cabinet-makers to George III in 1761 completing substantial commissions in the Royal Palaces, while also undertaking notable work for Sir Lawrence Dundas in London, Hertfordshire and Yorkshire, for the Earl of Coventry at Croome Court, Worcestershire, and others (G.Beard and C.Gilbert, *Dictionary of English Furniture Makers 1660 - 1840*, Leeds, 1986, pp. 181-184 and 923-928). The commode shares certain characteristics with other examples forming a cohesive group that can reasonably be attributed to Cobb.

THE DESIGN AND ATTRIBUTION

The general form of the commode relates to designs by Thomas Chippendale published in his *Gentleman and Cabinet-Maker's Director* (1762). Here he illustrated a series of 'French' fashioned commode tables, notably pl. LXIV, LXV and LXVI, serpentine or bombé in shape and raised on cabriole legs. The design was widely adopted by cabinet-makers who executed the commodes with ormolu or gilt-lacquered brass mounts and exotic veneers as in the present example (idenified by Dr. Adam Bowett as possibly East Indian satinwood) or further embellished with ornate floral marquetry designs, very much in the manner promoted by the Parisian *Ebéniste* Jean-François Oeben.

Similar commodes are likely to have been made by many of the most fashionable London makers including Chippendale himself, Vile and Cobb, Pierre Langlois, the French-born *émigré* who may have trained under Oeben and was established in Tottenham Court Road from 1759, and also by obscure figures such as John Carrack, August Birsch and John Bruno Guichard (L.Wood, *Catalogue of Commodes*, London, 1994, pp.79-87, note 29). The popularity of the form leads to difficulties in attribution.

COBB RATHER THAN LANGLOIS

The present commode features angle mounts of pierced acanthus foliage with distinctive chains of leaf buds and extravagantly scrolled feet, which are commonly associated with Langlois. In a series of articles by Peter Thornton and William Rieder, 'Pierre Langlois, Ebéniste I - V', *The Connoisseur*, December 1971-May 1972, a number of marquetry and lacquer commodes by, or attributed to, Langlois, and featuring the same mounts, are illustrated. These include securely attributable examples at Woburn Abbey, Bedfordshire, at The Metropolitan Museum of Art, New York (a commode originally supplied for Croome Court, Worcestershire), and another acquired by the Victoria and Albert Museum. Langlois shared his workshop with a bronze caster and gilder, Dominique Jean, and it was Jean that supplied mounts for Langlois' furniture, but he certainly also supplied them to other cabinet-makers. And while some ormolu mounts on the aforementioned examples are classic Langlois, these are all extravagant commodes demonstrating Langlois' mastery of marquetry technique; they are some way removed from the more restrained elegance of the present lot. It cannot follow that because the present commode features Langlois mounts, that he was necessarily the maker. Indeed we know the scrolled Langlois feet of the present commode to be replacements; when sold in 1967 the sabot feet were of more modest form.

Among commodes that are clearly related to the present lot is a pair formerly at Norfolk House, London, and illustrated in Anthony Coleridge, *Chippendale Furniture*, London, 1968, pl.234. They feature the same gadrooned edge moulding and foliate handles with fixed bails. However their authorship is uncertain. The most closely related example, with the same arrangement of drawers and apron pattern, and almost identical finely figured and crossbanded veneers, is a commode originally at Wentworth Woodhouse and still in the family collection. The angle mounts of this are also of 'Langlois-type', yet it significantly features oak-leaf drawer handles and lion mask side handles, which are highly characteristic of a group of commodes associated with John Cobb. These include one supplied by Cobb in 1766 to James West for Alscot Park, Warwickshire, and another at Burghley, Lincolnshire (L.Wood, *op.cit.*, pp. 50-51, figs. 35 and 36. Another, clearly associated with John Cobb and featuring lion mask handles to the side, but with 'French' drawer handles was exhibited by Norman Adams Ltd., at the Art Treasures Exhibition, Bath, 1958. It is by association with these examples that the present commode should be judged.





FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

38

A PAIR OF GEORGE II CARVED GILTWOOD SIDE TABLES

CIRCA 1750

Each with a later rectangular *brèche violette* marble top above an egg-and-dart, conjoined S-scroll, and rosette and ribbon-carved frieze, with a pierced scroll and rocaille-carved apron on scrolled rockwork and acanthus-wrapped legs with similar scrolled feet, with traces of dark green paint to inside of frieze, regilt, variations in carving
38½ in (98 cm.) high; 72 in. (183 cm.) wide; 34¼ in. (87 cm.) deep (2)

£120,000-180,000 US$190,000-270,000
€140,000-200,000

PROVENANCE:
The Dukes of Leeds, probably for Kiveton Park and moved to Hornby Castle, Yorkshire.
Thence by descent until sold Knight, Frank & Rutley, 2-9 June 1930, lot 144 and lot 217.
With Mallett in 1970.
Acquired for Crichel, Dorset, by the Hon. Mrs. Marten, OBE, D.L.

LITERATURE:
1838 Inventory for Hornby Castle, possibly the pair listed in the Grand Hall.
P. Macquoid, '*Furniture of the XVII and XVIII Centuries, Furniture at Hornby Castle*', *Country Life*, 30 March 1912, pp. 475 - 478, fig. 4.
P. Macquoid, 'Furniture at Hornby Castle', *Country Life*, 29 May 1920, p. 720 - 723, illus. p. 722.
Apollo, June 1970, Mallett's advertisement.







This pair of sculptural giltwood side tables was almost certainly supplied to Kiveton Park, and moved to Hornby Castle, Yorkshire, renowned for its 17th and 18th century furniture collection, after the marriage of Francis Osborne, 5th Duke of Leeds, to Lady Amelia D'Arcy in 1773.

Designed in the George II 'modern' fashion and serpentined in the 'picturesque' manner according to the 'Line of Beauty' discussed by William Hogarth in his *Analysis of Beauty* (1753) the tables are conceived as a Roman buffet, with marble tops displayed on naturalistically sculpted and fretted frames. Their ebullient carved Rococo ornamentation festooned with pierced scrolls and acanthus leaves, undoubtedly indicative of a skilled and specialist artisan, closely relate to table patterns by the master carver and 'best Ornament draughts-man in Europe', Matthias Lock (d.1765), published in his *Six Tables* (1746). The inspiration for the design is undoubtedly earlier with similar tables illustrated by Gaetano Brunetti in 1736 in his *Sixty Different Sorts of Ornaments.*

THE TABLES DOCUMENTED AT HORNBY CASTLE

In the 1838 Hornby Castle inventory these tables are possibly the pair in the 'Grand Hall', '2 carved Japann'd with gilt pier tables with statuary marble slabs' (WYAS, Ms. DD5/20/5) (they must by that time have been painted dark green in imitation of bronze). In 1838-39, following the death of her husband, George Osborne, 6th Duke of Leeds (d.1838), the Dowager Duchess of Leeds, Lady Charlotte Townshend (d.1856), daughter of George Townshend, 1st Marquess Townshend of Raynham, chose furniture from this inventory that she wished to keep in her collection, selecting to keep the pair of tables from the 'Grand Hall', although there is no record that she or her furniture actually left Hornby Castle.

The tables were next recorded in the collection of George Godolphin Osborne, 10th Duke of Leeds (d.1927) at Hornby Castle in 1912 where one of the pair was photographed in *Country Life* with a white marble top, and described as 'French Chippendale' referring to the rococo style popularised and Anglicised by Thomas Chippendale (d.1779) in his *Gentleman and Cabinet Maker's Director* (1753, 55 and 62) (P. Macquoid, 'Furniture of the XVII & XVIII Centuries, Furniture at Hornby Castle', Country Life, 30 March 1912, p.476, fig. 4). They remained at Hornby Castle until at least May 1920
when illustrated again in *Country Life* (Percy Macquoid, 'Furniture at Hornby Castle', *Country Life*,
29 May 1920, p. 722).



The table photographed in Hornby Castle © Country Life.

The present tables are almost certainly those sold from *The Remaining Contents of Hornby Castle* held from 2-9 June 1930 by Knight, Frank & Rutley, one was in the `Dining-Room', lot 144,

> `A Chippendale carved and painted console table, with egg-and-tongue and ornamental frieze, the frontal and side aprons in scroll in high relief, on cabriole legs, veined marble top, 6 ft.'

and its pair in the `North Hall', lot 217,

> `A Chippendale carved and painted console table, with egg-and-tongue and ornamental frieze, the frontal and side aprons in conventional foliated scrolls, on cabriole legs, veined marble top, 6 ft.'

In 1912 and 1920, they were photographed painted green, and in 1930 they were described as `painted'. However by June 1970, they were advertised by Mallett in Apollo (June 1970) by which time they had been restored to their original giltwood, though traces of green paint remain.

COMPARABLE TABLES

The present side tables relate closely to a pair with a similar shallow friezes and pierced aprons exhibited by A.Cook, London at the *Eleventh Antique Dealers' Fair and Exhibition*, 1951. They are also comparable to another pair of side tables, formerly in the collection of the Earl of Wilton at Ditchley Park, Oxfordshire, sold from the Von Bulow estate, sold, Sotheby's, New York, 29 October 1988, lot 476 ($204,000 including premium).





The Thurn und Taxis chapel in the Church of Notre Dame du Sablon, Brussels.

THE PROPERTY OF A GENTLEMAN

39

A CARVED MARBLE GROUP REPRESENTING CHARITY

BY JAN VAN DELEN (D. 1703), CIRCA 1673-1678

The seated female figure of Charity with a boy holding a bunch of grapes in her lap, a little girl standing beside her; on an integrally carved plinth and set into a later rectangular marble base; the reverse unfinished; repairs and restorations
42 x 31 x 18½ in. (106.7 x 78.5 x 47 cm.)

£150,000-200,000 US$230,000-300,000 €170,000-220,000

PROVENANCE:
One of four marble groups carved for the Thurn und Taxis chapel of Notre Dame du Sablon, Brussels, circa 1673-1678.
Acquired by the father of the present owner in the 1920s, and thence by descent.

LITERATURE:
F. V. Goethals, *Histoire des lettres, des sciences et des arts en Belgique et dans les pays limitrophes*, Brussels, III, 1842, pp. 244-247.
H. de Bruyn, *Notice sur l'église de Notre-Dame au Sablon à Bruxelles', in Bulletin des Commissions Royales d'art et d'archéologie, Brussels, 1872, pp. 175-181.*
U. Kultermann, Gabriel Grupello, Berlin, 1968, pp. 51-52.
P. Philippot et al, L'Architecture réligieuse et la sculpture baroques dans les Pay-Bas méridionaux et la principauté de Liège 1600-1770, Sprimont, 2003, pp. 945-947.
I. Leirens and G. Patigny, 'Les ensembles construits par la famille de la Tour et Tassis. La chapelle Sainte-Ursule', in L'église Notre-Dame du Sablon, F. Boelens-Sintzoff and A.-S. Walazyc eds., Brussels, 2004, pp. 182-198.
L. Lock, Die Thurn und Taxis in Brüssel: Ihre Gedenkkapellen, Grabmonumente und der Internationalismus ihrer Strategien sozialer Differenzierung', in Grab - Kult - Memoria, Studien zur gesellshaftlichen Funktion von Erinnerung, C. Behrmann et al eds., Cologne, Weimar and Vienna, 2007, pp. 203-218.

COMPARATIVE LITERATURE:
Brussels, Musée d'Art Ancien, La sculpture au siècle de Rubens dans les Pays-Bas méridionaux et la principauté de Liège, 15 Jul. - 2 Oct. 1977, pp. 209-212.
Brussels, Hôtel de Ville, Le Baroque Dévoilé - Nouveau regard sur la sculpture à Bruxelles et en Belgique, F. Carrette et al, eds., 8 Jun. - 25 Sep. 2011.











The niche in the Thurn und Taxis chapel which formerly housed the group of Charity.



The remaining group by Van Delen in the chapel, representing Truth.

The discovery of the present marble group in the foyer of a private house in Paris represents an important addition to the known *oeuvre* of the Flemish sculptor Jan van Delen (died 1703) because it is clear that, despite the lack of firm documentary evidence, it is the lost group of *Charity* which once formed part of the sculptural ensemble of the Thurn und Taxis chapel in the church of Notre Dame du Sablon in Brussels. Originally one of four allegorical groups that adorned niches in the corners of the chapel, two groups were removed, probably during the turmoil of the Napoleonic wars, and have been missing ever since.

The creation of the sumptuous Thurn und Taxis chapel, described in the recent exhibition on Flemish baroque sculpture as 'one of the most beautiful baroque ensembles to exist in the country' ('un des plus beaux ensembles baroque subsistant dans le pays'; *Baroque Devoilé*, *op. cit.*, p. 77) was part of a conscious attempt on the part of the Thurn und Taxis family to elevate their social standing. Hugely wealthy due to their monopoly of the postal services in the Holy Roman Empire since the 16th century, the family was actually from the lower nobility. They had been made counts as recently as 1624, but Lamoral II, Count of Tassis (1621-1677) had even greater social ambitions (Lock, *op. cit.*, pp. 205, 216).

In 1650 he obtained permission to change his name to Thurn und Taxis (or de la Tour et Tassis) in recognition of his descent from the more important della Torre family, and he began a programme of building which included the renovation of the family funerary chapel in Brussels. Although details of the commission are somewhat confused, it appears that the original design for the chapel was entrusted to Lucas Faydherbe in 1651 (*ibid.*, p. 212). The result was a lavish octagonal chapel and anti-chamber decorated with sombre black Belgian marble and enlivened by white sculptures by Jerome Duquesnoy, Gabriel Grupello, Jan van Delen and Mathieu van Beveren. Among these were four allegorical groups of *Faith*, *Hope*, *Truth* and *Charity*, executed circa 1673-78. *Faith* and *Hope* were both by Grupello whereas *Truth* and *Charity* were executed by Jan van Delen, the pupil and son-in-law of Lucas Faydherbe.

At some point the groups of *Hope* and *Charity* were removed. According to de Bruyn, who was writing in 1872, this occurred 'shortly after the second French invasion' ('peu de temps après la seconde invasion française'; *op. cit.*, p. 178) without clarifying what this invasion was or who was responsible. Kulturmann states, confusingly, that they were removed between 1772 and 1778 'at the time of the French invasion' (*op. cit.*, p. 239) and 'in the aftermath of the French Revolution' (*ibid.*, p. 51) but gives no source for either. In 1840, the historian Goethals writes movingly of the group of *Charity* by describing it thus: 'Hope is conceived spiritually, but much inferior to the Charity, the most perfect of the four. This latter is of a beautiful character: conception, execution, everything is worthy of praise; the ensemble is admirable, and the details are interesting; the expression is real, that of nature itself' ('L'Espérance est spirituellement pensée, mais bien inferieure à la Charité, la plus parfaite des quatre. Celle-ci est d'un beau caractère: pensée, exécution, tout y est digne d'éloge: l'ensemble est admirable, et les détails sont intéressants; l'expression est vraie, c'est celle de la nature même'; Goethals, *op. cit.*, p. 247). His description would suggest the group was still in place at the time of publication, but it has been pointed out that many of the histories and travel books at the time merely quoted earlier works without ackowledging the source. If this was true in the case of Goethals, then it might be that the group had already been removed by 1840. Certainly it is known that when the chapel and crypt were restored in the mid 19th century there was evidence that the crypt had been ransacked by the 'sans culottes' at the end of the preceding century (de Bruyn, *op. cit.*, p. 180), and it would make sense that the two marble groups were removed at that time.

Without an engraving or detailed description of van Delen's group of *Charity*, how can one be sure that the present lot is the one missing from the Thurn und Taxis chapel? Compositionally, the group conforms with the remaining two marbles: a seated female figure with her legs extending to one side, accompanied by one or more children. And in their original positions (*Truth* has been moved to the niche intended for *Faith* so there is not an empty space facing the viewer as he enters the door of the chapel), each of the female figures turns her legs away from the central axis of the chapel. If the existing group of *Truth* and the present marble were placed in their original locations, they would perfectly mirror each other, as was certainly the artist's intention. In addition, the present group is stylistically consistent with other known works by van Delen and, significantly, it is almost exactly the same dimensions as the remaining groups in the chapel.

Much as the history and re-discovery of the group might fascinate us, it is nevertheless important not to lose sight of the inherent beauty of this work by van Delen. The interaction of the three figures, especially between the adult woman and the little girl at her knee, conveys a tenderness that is entirely appropriate for the subject. The complexity of the drapery contrasts beautifully with the voluptuous passages of skin, and the suggestive softness of the carving evident in the adult woman's face and hair shows van Delen's confidence as a sculptor. Although less well-known today than his co-worker at the chapel, Gabriel Grupello, the present lot is evidence that van Delen fully justified his inclusion in one of the most important sculptural ensembles created in 17th century Flanders. Sadly, Lamoral von Thurn und Taxis did not live to enjoy the fruits of his campaign for social promotion, but his son Eugen was made an Imperial prince in 1695.



One of the commodes shown *in situ* at Swinton House, Yorkshire in 1966. © Country Life

THE PROPERTY OF A GENTLEMAN

40

A MATCHED PAIR OF DUTCH ORMOLU-MOUNTED KINGWOOD, AMARANTH, TULIPWOOD AND MARQUETRY COMMODES

ATTRIBUTED TO MATTHIJS HORRIX, CIRCA 1767-1770

Each crossbanded overall in tulipwood, the moulded serpentine-fronted *breccia corallina* marble top above two *bombé* drawers inlaid *sans traverse*, one commode with a central cartouche depicting a ribbon-tied floral spray above acanthus scrolls, flanked by floral trelliswork, the other with a central heart-shaped cartouche depicting a flower-filled basket, flanked by plain panels, each above a waved apron mounted with C-scrolls and rockwork, the sides with a shaped door centred by a ribbon-tied bouquet of fruit on one and a flower-spray on the other, on splayed legs headed by pierced C-scroll and foliate-cast clasps and terminating in scrolled sabots, the contempary mounts English and probably manufactured in Birmingham, restorations and refreshments to the engraving, the later marble tops restored

63 in. (160 cm.) wide; 34½ in. (88 cm.) high; 25 in (63.5 cm) deep (2)

£150,000-250,000 US$230,000-380,000
€170,000-280,000

PROVENANCE:

Acquired by Samuel Cunliffe-Lister, 1st Lord Masham, almost certainly from Davis on Pall Mall, London, for Swinton House, Yorkshire.

Thence by descent to Sir Philip Cunliffe-Lister, 1st Earl of Swinton, Swinton House, Yorkshire, sold Christie's House Sale, 20-21 October 1975, lots 25 and 26.

Christie's, London, 12 December 1996, lot 222, where acquired by the present owner.

LITERATURE:

R.J.Baarsen, 'In de commode van Parijs tot Den Haag', Matthijs Horrix (1735-1809), *een meubelmaker in Den Haag in de tweede helft van de achttiende eeuw*', *Oud Holland* 107 (1993), pp. 161-255.

J.Cornforth, 'Swinton, Yorkshire', *Country Life*, CXXXIX (1966), pp. 788-792 (part I), and CXXXIX (1966), pp. 872-875 (part II).





Of magnificent scale, with bold *bombé* shapes and spectacular marquetry, these commodes epitomise the fashion in Holland in the 1760s for Louis XV furniture. In fact so much French furniture was imported into Holland at that time, that by the early 1770s cabinet-makers in Amsterdam and The Hague demanded a ban on this threat to their livelihood. As a result, numerous Dutch cabinet-makers emulated the fashionable French style, although marquetry furniture of this type was undoubtedly made in several Dutch towns, it was probably most admired in The Hague, where, as the base of the Stadholder's court and foreign embassies, the French court style had been dominant throughout the 18th century. (R. J. Baarsen, *op. cit*, p. 163)

MATTHIJS HORRIX

Matthijs Horrix, of German origin, was admitted to the Hague guild as *Mr. Kabinetwerker* in 1764. As the most prominent representitive of 'French' cabinetmaking, Horrix rapidly became The Hague's most successful furniture-maker, which gained him prestigious commissions from the Stadholder's court early on in his career. Clearly Horrix was aware of the reason for his success - he called his shop *'In the commode from Paris'*, and The Hague's newspaper, 's-Gravenhaegse Courant of 28 February 1772 contained an advertisement in which he stated that his furniture was '*in the latest Paris fashion*'.(*ibid*, pp. 166, 169-170).

Following the marriage in 1767 of Stadholder Prince William V and Princess Wilhelmina of Prussia, several of the Royal residences were modernised and refurbished. It was Horrix who received the prestigous commission to provide the Stadholder's quarters with '*Commodes, Tables etc*' for which he was paid 1515 florins. In addition he charged 650.8.florins for '*...commodes en secretaires etc...*' supplied for the country seat Het Loo. The documented supplies to the Court establish that Princess Wilhelmina in particular admired Horrix' furniture: virtually all her yearly private accounts show evidence of deliveries of Horrix' luxurious marquetry furniture. Her admiration is also apparent in a letter to her daughter, dated 16 February 1793, in which she describes the gifts Prince Frederik received on his nineteenth birthday: '*Vous serez curieuse de savoir ce que Fritz a reçu. Je vous le raconterai. De son Père de l'argenterie; de moi une vaisselle de campagne en fer blanc et un secrétaire extrêmement commode et bien arrangé; Horrix y a développé tous ses talens* [sic].'(ibid. pp. 172 and 179)

Three commodes in the collection of H.M. Queen Beatrix in Huis ten Bosch were almost certainly part of Horrix' commissions to the Court in 1767 or shortly after. They are among the rare items of furniture which were not sold between 1795 and 1798 during the French occupation. Baarsen estabished that the largest and most elaborate of the three commodes in the Dutch Royal collection is part of a closely related group, which includes the commodes from Swinton House. Beside significant constructional similarities within the group, the commodes have the same, outwardly curving shape incorporating cabinets to the sides. Horrix divided the fronts of all of them into three panels framed by dark interlaced scrolling strapwork while the central panels depict naturalistic floral marquetry and are flanked by single flowers or floral trelliswork. (*ibid*. pp. 162 and 186-190, figs. 1 and 12-18). The character and arrangement of this marquetry scheme is however, undoubtedly inspired by the oeuvre of Jean-François Oeben, who developed a new type of naturalistic floral marquetry which won him many followers throughout Europe. (*ibid*, p. 194)



The distinctive ornamental gilt-bronze mounts which embellish Dutch furniture in the French style were, however, rarely produced in Holland. Remarkably the mounts employed by Horrix can be traced to Britain and appear in a sales catalogue of a Birmingham metalwork firm, which was almost certainly manufacturing mounts for export. (*ibid*, p. 195)

SWINTON HOUSE

The core of the collection of the Earl and Countess of Swinton was built up by generations of the Danby family, who had lived at Swinton House since 1695. The 1st Lord Masham, ancestor of the present Earl of Swinton, acquired the house in 1882 and expanded the collection with several pieces in the goût Rothschild. Masham probably bought the present commodes around 1890 from Davis on Pall Mall, from whom he had also acquired much of his other furniture. (J. Cornforth, *op. Cit.*, part II, p. 874.) It is, however likely that these commodes had been imported into Britain some time earlier as English dealers were already actively hunting for antiques at the beginning of the 19th century and must have acquired furniture in the French style. Baarsen indicated that this process was facilitated by an aversion on the side of the Dutch for anything 'French' after the occupation. In the collection of the Duke of Buccleuch and Queensberry at Bowhill there is, for instance, a commode by Horrix, which was probably brought from Holland by the prestigeous London dealer Edward Holmes Baldock (1777-1845) (R.J.Baarsen, 'French furniture in Amsterdam in 1771', *Furniture History Society Journal*, XXIX (1993), p.114). Whether or not Davis and Baldock were aware of the Dutch origin of these commodes is unknown, but they almost certainly sold them as 'genuine' French furniture.



Designs for angle-mounts in a contemporary Birmingham metalwork catalogue in the Victoria and Albert Museum, London.

41

A PORTUGUESE OR PORTUGUESE COLONIAL SILVER AQUAMANILE IN THE FORM OF A CAQUESSEITÃO OR DRAGON-LIKE MYTHICAL BEAST

UNMARKED, EARLY 17TH CENTURY

The body chased with alternating plain and textured scales, the hinged wings each similarly decorated and with an applied support to hold upright, on cast bird feet, the top of the tail with a detachable scroll finial, the swing handle cast with scrolls and grotesque masks and with a bearded male mask applied to the body where the handle connects, the head applied with a textured tongue above the spout, the back with a later incense burner with detachable cover with lion finial, connected to the body with a chain
17½ in. (44.5 cm.) long
162 oz. 12 dwt. (5,058 gr.)

£400,000-600,000

US$610,000-900,000
€450,000-670,000

EXHIBITED:
Lisbon, The Ricardo do Espirito Santo Silva Foundation, *Exposição de Ourivesaria Portuguesa e Francesa*, April-May 1955, no. 112.
Lisbon, Casa dos Bicos, *XVII Exposição de Arte Cultura e Ciência do Conselho da Europa*, 1983, cat. no. 9.

LITERATURE:
Exposição de Ourivesaria Portuguesa e Francesa, The Ricardo do Espirito Santo Silva Foundation, Lisbon, 1955, no. 112, p. 43, pl. 55.
R. Dos Santos and I. Quilho, *Ourivesaria Portuguesa nas Colecções Particulares*, Lisbon, 1974.
L. Castelo Lopes, *O fantástico na ourivesaria - o Caquesseitão*, p. 146, fig. 3.





The name in Portuguese given to these dragon-like mythical beasts is *Caquesseitão* or 'ancestors of the devil'. The literary source of the name is found in the writings of the celebrated Portuguese explorer and writer Fernao Mendes Pinto (c.1509-1583) as identified by Luis Castelo Lopes in his wide ranging and informative article *O fantástico na ourivesaria - o Caquesseitão*, published at the second Silver Conference held at the Catholic University of Porto. Pinto is famous for his lengthy voyages to India, Africa, the Middle East and the Far East. He is chiefly remembered because of his posthumously published *Peregrinação* or *Pilgrimage* which was first printed in Lisbon in 1614. His reputation stemmed first from a letter sent to the Society of Jesus in 1554 and published soon after. He sent two further letters but these were published much later. *Peregrinacao* quickly acquired a far reaching reputation for providing an extraordinary insight into the exotic world of the Orient. It was reprinted repeatedly during the 17th century and was translated into Spanish, French, Dutch, German and English.

The *Caquesseitão* appears in one of the opening chapters of the book. Entitled "*Through the Jungles of Sumatra*" Pinto describes his journey from Malacca to Sumatra where they sailed up a river he calls *Guateamgim*. There they saw vast lizards, most likely crocodiles and *Caquesseitão*.

> '*We also saw here what was for us a very unusual and strange-looking animal that the natives call Caquesseitão, about the size of a big duck, deep black in colour, covered with scales, a row of spines running down the back for about the length of a quill pen, wings like a bat, the neck of a cobra, a horn on the head like a cockspur, and a very long, greenish-black tail, of the same colour as the large lizards that abound here. These creatures, which fly as though leaping through the air, live by hunting monkeys and other animals from the treetops.*'

This extraordinary sounding beast, part-dragon part-bird, is now thought to be a fruit bat from the genus *Pterpus*, commonly referred to as the 'flying fox', however Pinto's vivid description of the animal has many similarities to other mythical beasts which can be found in Oriental and Western art from the 10th century. The name recorded by Pinto came to be used for many mythical monsters, although similar forms predate the publication of the book. Lopes cites a Chinese water jug from the Liao dynasty (907-1125) exhibited at the Museum of Natural History, New York, *Empires Beyond the Great Wall: The Heritage of Genghis Khan*, and a gold ewer illustrated in M. Castilho, *Catálogo de Arte*, Lisbon, 2006.

The silver *Caquesseitão* of aquamanile form, of which this is an example, have a number of similar characteristics. Lopes illustrated six examples including the present lot. Each have bird-like feet and legs supporting bodies covered with chased scales and with hinged wings. The heads are dragon-like with prominent tongues, some with a small bird clenched between the jaws. The tails are fish-like in form and all appear to be detachable to allow the body of the beast to be filled with water. The water is poured by tipping the body of the beat using a scrolled handle suspended between the neck and the tail of the beast, the ends of the handle fixed into bearded male masks. Four of the six examples can also be used as perfume or perhaps incense burners. The backs of the bodies are inset with a container for the perfume. In the present lot, tubular air vents issue from finely pierced grills on the side of the incense container and emerge beneath the wings in circular openings with foliate borders.



Detail of handle socket.



Engraving from Charles L'Ecluse's *Exoticorum libri decem*, Leiden, 1605.

Castelo Lopes also mentions an example in the collection of the Musée national de la Renaissance, Chateau d'Ecouen. The *Caquesseitão* appears in many decorative forms. Castelo Lopes cites the work of the great 17th century botanist Charles L'Ecluse who engraved an aquamanile-like vessel published in *Exoticorum libri decem*, published in Leiden in 1605. The body of the vessel appears to be made from a *coco-de-mer* or *Lodoicea maldivica* and with enamelled gold mounts to create the form of the mythical beast. Similar gold-mounted rock crystal beasts are found in the collections of the Residenz Museum, Munich and the Metropolitan Museum of Art, New York. *Caquesseitão*-like beasts are also found on the filigree mounts of caskets in the parish church of Montijo and as the central boss of silver-gilt *salva* of dishes in the Museu do Caramulo, Lisbon, and in a private collection. A related dragon-like beast, formed from the combination of exotic materials and precious metal mounts, in the same spirit as the vessel engraved by L'Ecluse, was exhibited Vienna, Kunsthistorisches Museum, *Exotica, The Portuguese Discoveries and the Renaissance Kunstkammer*, 2000, no. 226. In this instance the body of the beast is formed from a Goanese or Gujerati horn, and the silver-gilt mounts, created by the Augsburg goldsmith Cornelius Gross in circa 1560, model the grotesque head, the curled tail and the bird-like legs. A mythical beast with *Caquesseitão*-like properties, can be found in 17th century engravings such as G. B. Andreini's scene of Adam naming the beasts in L'Adamo, published in 1613 which shows both real and imagined animals.

These *Caquesseitão* aquamanile follow in a long tradition of vessels in bird or animal forms. The aquamanile was an important status symbol in medieval Europe and was used in both secular and religious contexts. A ceremonial vessel used for the washing of hands for purification, it was created in many differing forms. The term itself comes from the Latin words *aqua* and *manus* signifying 'water' and 'hand'. Because many aquamanile were made of pottery, few have survived due to the fragility of the material. An in-depth study of the development of the form during the Middle Ages can be found in P. Barnet and P. Dandridge in *Lions, Dragons & Other Beasts, Aquamanile of the Middle Ages, Vessels for Church and Table*, New Haven and London, 2006.



The *Caquesseitão* from a noble Portuguese collection (the present lot), illustrated in L. Castelo Lopes, *op. cit.*, p. 144, fig. 3.



A *Caquesseitão* from a private collection, illustrated in L. Castelo Lopes, *op. cit.*, p. 144, fig. 4.



A *Caquesseitão* from the collection of Pedro Costa Illustrated in L. Castelo Lopes, *op. cit.*, p. 144, fig. 5.



A *Caquesseitão* from the collection of Prince Youssoupov, illustrated in L. Castelo Lopes, *op. cit.*, p. 144, fig. 8.



A *Caquesseitão* from a private collection, illustrated in L. Castelo Lopes, *op. cit.*, p. 144, fig. 7, recorded in the archive of the Palácio do Correio Velho, Sociedade Comercial de Leilões, 2000.



A *Caquesseitão* from a private collection, illustrated in L. Castelo Lopes, *op. cit.*, p. 144, fig. 6, recorded in the archive of the Palácio do Correio Velho, Sociedade Comercial de Leilões, 1995.



THE PROPERTY OF A LADY

*42

A CARVED MARBLE BUST OF A WOMAN

CIRCLE OF SIMONE BIANCO (D. 1553), CIRCA 1520

With an elaborate coiffeur and on a later oval wood base with metal label to the front inscribed 'TULLIO LOMBARDO/ CA. 1480 - M. 1532'; the nose restored; minor chips and damages
16½ in. (41.9 cm.) high

£100,000-150,000

US$160,000-230,000
€120,000-170,000

PROVENANCE:
Purchased by the father of the present owner circa 1971 from Donati, Lugano, and thence by descent.

EXHIBITED:
Bern, Kunstmuseum, *Schweizerische Kunst- und Antiquitätenmesse im Kunstmuseum Bern*, October 1971, p. 30.

LITERATURE:
U. Schlegel, 'Simone Bianco und die Venezianische Malerei', in *Mitteilungen des Kunsthistorischen Instituts in Florenz*, 23 (1979), pp. 187-196.

COMPARATIVE LITERATURE:
A. Luchs, *Tullio Lombardo and Ideal Portrait Sculpture in Renaissance Venice, 1490-1530*, New York, 1995.







Fig. 1. Bust of a Young Woman attributed to Simone Bianco, Bode Museum, Berlin.

As Alison Luchs notes in her book on ideal portrait sculpture in renaissance Venice, Simone Bianco was one of the most important followers of Tullio and Antonio Lombardo, and may have entered their workshop when he arrived in Venice from his native Florence in around 1512 (*op. cit.*, pp. 103-105). He and sculptors such as Antonio Minello were amongst a handful of artists who developed the type of bust favoured by the Lombardi, which displayed a conscious dependence on antique prototypes. Although still an ideal type, Simone depicted the sitters of his busts wearing contemporary hairstyles and clothes in an apparent attempt to give the busts a greater sense of immediacy for the viewer.

The present bust of a young woman is closely related to one of the most beautiful examples of this trend - a bust attributed to Simone in the Bode Museum in Berlin (illustrated in Luchs, *op. cit.*, pp. 297-298, figs. 184, 186-7, see fig. 1). Like the bust offered here, the bust in Berlin depicts a young woman wearing a simple shirt or *camicia*, with one breast exposed. Both busts are truncated horizontally in the Florentine tradition, and both have elaborate coiffeurs, with great bunches of hair swept up over a diadem-like braid, and tiny ringlets trailing forward over the shoulders. However, the treatment of the drapery and subtle differences in the physiognomy of the present figure suggest this is not by Simone himself, but by an independent contemporary sculptor who was familiar with Simone's work.

Although somewhat removed from the classicising austerity of the female subjects of Tullio and Antonio Lombardo, the bust offered here also stops short of being a genuine portrait of a historical figure. Rather, the soft oval face, the parted lips and the tunic *en negligée*, depict a contemporary form of ideal beauty that is also seen in the paintings of Venetian artists such as Titian or Sebastiano del Piombo (*ibid*, p. 105, figs. 147 and 148). Still beautiful by any standards, the bust is all the more interesting for the insight it gives into the image of feminine beauty in Venice circa 1520. Further research into sculptors of the early 16th century may one day reveal the identity of its author.



Fig. 2. Bust of a Young Woman attributed to Simone Bianco, Bode Museum, Berlin.



Fig. 3. Bust of a Young Woman attributed to Simone Bianco, Bode Museum, Berlin.

THE PROPERTY OF A GENTLEMAN

43

AN ITALIAN SILVER-GILT SIDEBOARD-DISH

GENOA, 1621, MAKER'S MARK S.B WITH CROSS ABOVE FOR STEFANO BORASI OR STEFANO BOREGGIO

Circular, the centre chased with the scene of the Rape of Europa, within a border of baskets of fruit and flowers flanked by cornucopiae, grotesque masks and strapwork, the centre surrounded by a frieze depicting a running narrative scene of the sea-god Neptune rescuing the Danaid Amymone from a satyr, the narrative finishing with the scene of Neptune ravishing Amymone while serenaded by putti astride dolphins, with harbours and a rocky landscape beyond, the outer border chased with the reclining figures of the goddesses; Venus with Cupid, Diana with hounds, Juno with a peacock and Minerva with a helmet and shield, each within a shaped cartouche between putti seated on ribbon-tied husk and fruit garlands and with seated dogs, *marked on the reverse of the rim*
23¾ in. (63 cm.) diam.
138 oz. 10 dwt. (4,308 gr.)

£400,000-600,000 US$610,000-900,000 €450,000-670,000

PROVENANCE:
Possibly Marchese Carlo Piuma, Genoa, 1868.
H. Hubert de Saint-Senoch; Sotheby's, Monaco, 6 December 1983, lot 1139.

EXHIBITED:
Genoa, Sale dell'Accademia Ligustica, *Esposizione Artistico Archeologico Industriale*, Spring 1868, no. 56, '*Due grandi piatti d'argento cesellarit, del sec. XVII, e del diametro di cent 64, rappresentanti l'uno il Ratto de Europa, l'altro una Battaglia di Tritoni; del march. Carlo Piuma*'.
London, Christie's, *The Glory of the Goldsmith, Magnificent Gold and Silver from the Al Tajir Collection*, 1989, no. 9.

LITERATURE:
V. Brett, *The Sotheby's Directory of Silver*, London, 1986, p. 347, no. 1,843.
F. Simonetti, 'L'antico nell'iconagraphia delgi argenti da parata in uso in Genova nei secoli XVI e XVII', *Storia dell'arte mediovale e moderna*, 1986-1987, pp. 41-43.
G. Biavati, *Notizie di argentieri genovesi dell'età barocca (alla maniera di Frederico Altizeri)*, 'Bollettino dei Musei Civici Genovesi', vols. 22-24, 1987, nn. 14 and 21.
The Glory of the Goldsmith, Magnificent Gold and Silver from the Al Tajir Collection, 1989, p. 19.
G. Roccatagliata, *Argenti genovesi*, Genoa, 1990, pp. 45-46.
F. Boggero and F. Simonetti, *Lo Spledore degli Argenti di Genova*, Turin, 1991, p. 232, no. 131.







Detail of marks.

The present dish displays the finest chasing and *repoussé* work of the Mannerist period. The Genoese silversmith has taken a conquest of Jupiter, the King of the Gods, as the subject of the central boss. Having disguised himself as a bull and having mixed with her father's herd of cattle, Jupiter abducts the beautiful Phoenician woman Europa. This scene, and that which surrounds it, follows the theme of the 'Struggle of Love'. This is perhaps best told by the main narrative of the dish which surrounds the central boss. The conquest of the sea-god Neptune is depicted in a continuous narrative frieze finely chased in high relief. The sea-god is shown attempting to rescue, and then succeeding in saving, the beautiful Danaid Amymone from the clutches of a satyr. Neptune is initially identified by his crown and trident. In the ensuing melee he loses his crown. In the scene at the base of the dish, he is victorious and is crowned once more. Amymone and he are serenaded by putti playing a lute and a fiddle. The outer border is chased with more static figures enclosed in four shaped cartouches. They depict the goddesses Venus, Diana, Juno and Minerva accompanied by their attributes. The cartouches are joined by ornamental floral swags between with candid vignettes of dogs.

The style of the ornament owes a great deal to the Flemish goldsmiths of the period. The strong trade links between Genoa, the Mediterranean port and the merchants of Flanders led to both trade in goods and taste. Evidence of both these forms of trade can be seen in the small group of surviving Genoese silver from the late 16th and early 17th centuries. The dish has been compared to the pair of almost identical dishes which form part of the Lomellini set of three ewers and dishes. The set is thought to have been commissioned by the Lomellini family of Genoa, who derived much of their wealth from coral fishing and served as doges of the city. The pair of dishes from the set, one of which is in the collection of the Ashmolean Museum, and the other in the Birmingham Museum and Art Gallery, are thought to have been the work of a Flemish silversmith working in Genoa. They are unmarked, unlike the largest dish and ewer, which are in the collection of the Victoria and Albert Museum, and are attributed to Giovanni Aelbosca Belga.





The Lomellini Dish, Genoa, dated 1619. © Ashmolean Museum, University of Oxford.



Detail of the border of the present lot.

The possibility that the pair of Lomellini dishes were the work of a Flemish silversmith working in Genoa was first put forward by Arthur Grimwade when the set was sold at Christie's in 1973. This theory has taken hold and H. MacAndrew, F. Boggero, F. Simonetti, and T. Schroder have all expanded on this theory. Schroder notes in the catalogue entry for the Oxford Lomellini ewer and dish that by the 1640s one hundred and forty-seven Genoese agents, both commercial and financial, had been established in Antwerp. At the same time, there were 20,000 Genoese merchants and bankers based in Castile and Aragon, Flanders being part of the Spanish Hapsburg empire at that time. The artistic influence of Flanders can been seen by the trips to Genoa taken by both Anthony Van Dyck and Peter-Paul Rubens. Flemish goldsmiths such as Arrigo Fiammingo, who worked for the Doria family, Mattias Melijn and Giovanni Aelbosco Belga, all worked in Genoa. Melijn created the Columbus dish in the collection of the Palazzo Spinola and the Rape of the Sabines dish in the Toledo Museum, Spain.

The extraordinary wealth of the city can be seen in the quality of the small number of surviving pieces of display plate created for the leading families of the city. They hint at the great riches that were once displayed in the city's palaces. Schroder, *op. cit.*, p. 1058, quotes from a contemporary diary written by a member of the entourage of Cardinal Aldobrandini, Monsignor Agostino Agucchi.

> *'In few other places in Italy can such gold and silverware, such jewellery and fabrics, and such rich furnishings be seen here, in addition to the palaces and royal residences, which have no rivals elsewhere; and most striking of all is the enormous abundance of ready cash.'*

The sophistication and complexity of the design of the present dish and the related pieces as discussed above point to the use of model books, drawings and printed sources as inspiration for the Flemish and Genoese goldsmiths. This theory is explored by A. M. Claessens-Peré and F. Boggero and F. Simmonetti in *Silver for Sir Anthony*, Antwerp, 1999, pp. 21-22 and pp. 28-46. The goldsmith Arrigo Fiammingo, known only from archival material which records him working for Giovanni Andrea Doria, produced a silver covered table depicting the Labours of Hercules after designs by the Genoese artist Bernardo Castello. These designs were found in the *Gabinetto Disegni e Stampe* at the Uffizi in Florence. The Anthony and Cleopatra dish, now in the collection of the J. Paul Getty Museum, Los Angeles is after a sketch by Bernardo Strozzi (1581-1644) in the collection of the Ashmolean Museum, Oxford. There are no known drawings which relate to the present dish but the style and virtuosity of the design and the execution of the chasing places it alongside the select number of surviving masterpieces of the Mannerist goldsmiths' art.



Detail of the border of the Lomellini Dish, Genoa, dated 1619. © Ashmolean Museum, University of Oxford.





THE PROPERTY OF A LADY

44

A NORTH ITALIAN KINGWOOD, TULIPWOOD, AND FRUITWOOD MARQUETRY GAMES TABLE

ATTRIBUTED TO GASPARE BASSANI, MILAN, CIRCA 1789

The square top with reversible central panel centred by a circular medallion depicting a classical scene of a shepherd and a shepherdess within a field edged and divided by edged and scrolling foliate borders, the reserves with love trophies of bow and arrow and quiver and torch respectively, the reverse with green baize lining and the well with marbelized paper, the outer edge with simulated gadrooning, centred to each side with a foliate rosette, the moulded edge with stiff leaf inlay above a panelled frieze fitted with a walnut-lined drawer, decorated with flower-filled 'C'-scroll guilloche, the angles with classical portraits, on turned tapering legs profusely inlaid with shells, foliage and simulated stop-fluting
32¾ in. (83 cm.) high; 33¾ in. (86 cm.) square

£150,000-250,000 US$230,000-380,000 €170,000-280,000

PROVENANCE:
Collection of the Milanese noble family Melzi d'Eril.
By descent to Prince Meli Lupi, until sold in the early 21st century.

COMPARATIVE LITERATURE:
E.Colle, *Il Mobile Neoclassico in Italia*, Milan, 2005, pp.326-329, n.70.
Giuseppe Beretti, *Laboratorio, Contributi alla storia del mobile neoclassico milanese*, Milan, 2005, pp. 106-113.
Enrico Colle, exhibition catalogue, *Il Neoclassicismo in Italia da Tiepolo a Canova*, Palazzo Reale, Milano, 2002, p. 363, fig. XIII.34, p. 513.
A. González-Palacios, *Il Tempio del Gusto, Il Granducato di Toscana e gli stati settentrionali*, Milano, 1986, Vol. I, p. 255 and Vol. II, p. 273, ills. 552-3.





The related table by Gaspare Bassani, dated 1789.

Decorated with the most sophisticated and intricate marquetry this striking games table was almost clearly made by one of the best Milanese *intarsiatori* of the late 18th century. Only three of the numerous brilliant *intarsiatori* in Milan were considered so outstanding, they were awarded prizes by the *'Società Patriottica'*; one of them was the widely celebrated Giuseppe Maggiolini, while another medal went to Gaspare Bassani. Based on the close similarity of this table to another signed and dated by Bassani that this table too can be attributed to this price-winning *intarsiatore*.

The form and marquetry scheme of this games table is closely related to that of an almost identical games table signed by Gaspare Bassani and dated 1789, which is now in a private collection in Brescia. (See E. Colle, exhibition catalogue, *Il Neoclassicismo in Italia da Tiepolo a Canova*, Milano, 2002, p.513, n. XIII.34).

The scholar Giovanni Godi suggests both games tables were until recently in the collections of the Princes Meli Lupi, and would have been originally in the collections of the Milanese noble family Melzi d'Eril. Yet, while it is clear that the games table signed by Gaspare Bassani comes from from the Rocca di Soragna. The table offered here was inherited by another branch of the Meli Lupi family, and remained with the family near Parma until recently.

Closely related to the games table signed by Gaspare Bassani, both shape, design and technique of inlay are similar and of the best quality. The top is equally divided and centered, in one case with a sculpture depicting *Liberalità* against an architectural background, the plinth of the sculpture being the cartouche where the signature and date are to be found, and on our *tavolino* with an allegorical and figurative depiction of Venus and Adonis. Both these central circular cartouches are set against a contrasting ground and framed by further geometric reserves delicately inlaid with foliate and floral marquetry, in our case centered with love trophies with quivers, arrows and bows, and in the other case with varied trophies. Even the legs of both games table share form, design and technique, with only minor differences to the inlaid motifs.

Not much is known of Gaspare Bassani, as the only signed piece of the master is the close pair to our games table. The extremely high quality of the marquetry is consistent with the production of the best craftsmen working in the celebrated workshops in Milan and in Lombardy during the last two decades of the 18th century. It is conceivable that Gaspare Bassani, similarly to some of the other Milanese *intarsiatori* such as Francesco Abbiati, Domenico Vannotti or Giuseppe Vignati, perfected his skills in or around the famous *bottega* of Giuseppe Maggiolini, who created the most flourishing business and revived the art of the marquetry or *tarsia lignea*, a technique which had flourished during the Renaissance but had been virtually forgotten for centuries.

Maggiolini was recognized for his particular achievements in marquetry as early as 1788 when he was granted the prize of the *'Società Patriottica'* for his *oeuvre*: *il premio di una medaglia d'oro dal valore di cinquanta zecchini, per essersi egli reso utile e bene merito, avendo fatto risorgere quest'arte, che in Italia era quasi estinta e abbandonata, e per averle aggiunto non poco di perfezione sin el gusto, che nella solidità de' suoi lavori, a cui giunsero gli antichi stessi.*

In the last quarter of the 18th century cabinet making became an important contributor to the Milanese economy, and its success was contributed by the prolific production of drawings and designs by *ornemanistes* such as Giuseppe Gerli, who had trained in Paris under the *marqueteur* Honoré Guibert, the celebrated Giuseppe Levati (1738-1828), whose designs were frequently used by Giuseppe Maggiolini, and the similarly famous Giocondo Albertolli (1742-1832) who inspired generations of Lombard designers and decorators (See E.Colle, *Il mobile Neoclassico in Italia*, Milan, 2005, p.285 and following pages).

It is interesting to note that the Milanese *'Società Patriottica'*, created in 1766, prized two other *marqueteurs* in 1793: Epifanio Moreschi and indeed Gaspare Bassani for their exceptional contributions with outstanding marquetry pieces made: *bellissimi saggi della loro abilita.* (see G. Beretti, *Laboratorio, Contributi alla storia del mobile neoclassico Milanese*, Milan, 2005, p.107). Not much more is known of the life nor of the production of Gaspare Bassani, apart for being mentioned in the *Gazzetta Enciclopedica di Milano*, of 19 November 1789. (G. Morazzoni, *Il mobile intarziato di Giuseppe Maggiolini*, Milano, 1953, p.28).

Alvar González-Palacios was the first scholar to publish and illustrate the closely related games table, the only one signed by Gaspare Bassani and dated 1789. He described it as *Il magnifico mobile firmato da Gaspare Bassani nella Rocca di Soragna*. (A. González-Palacios, *Il Tempio del Gusto, Il Granducato di Toscana e gli stati settentrionali*, Milan, 1986, vol. I, p. 254 and ill. vol. II, p. 273, n. 552-4).

Both Colle and Beretti confirm the attribution to Gaspare Bassani, as the most plausible maker of this games table. While no other known signed pieces by Bassani are recorded apart from the one described here above, the atypical form of the games table and its removable centre section of the top, as well as the execution of the marquetry are so similar to the signed example, there is no doubt that both pieces must have been made by the same *marqueteur*, Gaspare Bassani. Far superior to the marquetry panels executed by contemporary *marqueteurs*, such as the craftsman of who we only know the monogram 'G.B.M', Bassani seems to master the technique of shading the veneers, and he certainly has perfected the complicated skill of veneering curved surfaces as he proves on the intricate marquetry found on the turned legs of this table.

Giuseppe Maggiolini in Parabiago had the exclusive use of the rare and exotic timbers available on the market. It was therefore even more complicated for *marqueteurs* such as Bassani to perfect the poly-chromatic effect, contrast and rendering of the marquetry. As on the Rocca di Soragna example, the top of the games table here offered shares the similar decorative scheme with the contrasting central figurative medallion surrounded by a geometric scheme where reserves are inlaid with delicate floral sprays and trophies which almost seem to have a 3-dimensional rendering.

The decorative scheme found on this table is reminiscent of the stucco decoration found on numerous Milanese Palazzi, for which the designs were taken after drawings of the here above mentioned *ornemanistes*. As example, we can mention the design projected by Luigi Canonica for the Orsini family, where the boudoir is decorated after a design of Giocondo Albertolli datable to 1787, of which the acanthus scroll and love trophies are closely related to those found on the marquetry top of this table (see F.Mazzocca, A. Morandotti, E.Colle, *Milano Neoclassica*, Milan, 2001, p.257).

Another related marquetry table close to the Bassani one, is that discovered by González-Palacios, the one made by Domenico Vanotti, which is now in the Museo di Capodimonte. (A.González-Palacios, *Il Gusto dei Principi, Arte di Corte del XVII e del XVIII Secolo*, Milan, 1993, Vol.I, p.354 and Vol.II, p.325, ill. 643-4. See as well E.Colle, *Il Mobile neoclassico in Italia*, Milan, 2005, pp.326-329). Together with that of Bassani, the marquetry table of Domenico Vanotti, another marqueteur of who we know very little, incarnates the new stylistic trend called: *nuova maniera* in the celebrated marquetry revival of the end of the 18th century.

Of great virtuosity, the marquetry and execution of the Bassani games table offered here, incarnates together with its related pieces discussed above, the best of what Milanese marquetry of the late 18th century has produced, alongside the masterpieces of Giuseppe Maggiolini.

We are grateful to Prof. Enrico Colle and Giuseppe Beretti for their help with the attribution of this table.



THE PROPERTY OF A GENTLEMAN

45

A SET OF SIX LOUIS XV PARCEL-GILT AND CREAM-PAINTED FAUTEUILS

ATTRIBUTED TO NICOLAS-QUINIBERT FOLIOT, CIRCA 1740-50, THE SILK EMBROIDERY ATTRIBUTED TO BAUDOUIN ET BOUCHER

Each with a cartouche-shaped back, padded arms and serpentine-fronted seat upholstered *à chassis* in *satin brodé aux Indes* with long-stitch silk passementerie depicting to seat and back a floral bouquet within a ribbon-tied foliate wreath, the chanelled frame carved with floral sprays, the cresting centred by a flower head-filled cartouche, the arms with scroll terminals above flower head-carved supports, the serpentine rail similarly carved, the cabriole legs headed by further flower-filled clasps and terminating in acanthus-wrapped volute scrolls, each branded 'S.P.' beneath a crown, with traces of
earlier silvering
39 in. (99 cm.) high; 30 in. (76 cm.) wide (6)

£300,000-500,000 US$460,000-750,000
€340,000-560,000

PROVENANCE:
S.P. [crowned inventory brand].
Baron Carl von Seidlitz, New York, sold
'Collection de la Baronne S..., de New York', Galerie Charpentier, Paris, 26-27 June 1951, lot 167.
'Collection d'un Amateur Européen', Christie's, Monaco, 20 June 1992, lot 74, where acquired by the present owner.







A bergère from the suite of related seat furniture by Foliot at Waddeston Manor, covered in closely related *satin brode aux Indes*.

NICOLAS-QUINIBERT FOLIOT (1706-1776)

Foliot (*maître* in 1729) was one of the foremost *menuisiers* of the Louis XV period and from an early stage in his career was a *fournisseur attitré du Garde-Meuble Royal*. He supplied seat-furniture to the Crown and other influential aristocrats including the Marquis de Brigueville, the comte d'Artois and the duc de Penthièvre. A single fauteuil from this suite, also with the crowned 'S.P.' *marque au feu*, was sold from the collections of Lily & Edmond J. Safra, Sotheby's, New York, 3 & 4 November 2005, lot 126 and is illustrated in B. Pallot, *The Art of the Chair in Eighteenth-Century France*, Paris, 1989, pp. 140-141.

The present suite compares closely to another, signed by Foliot, in the Rothschild collection, comprising six side chairs and two *bergères* (illustrated G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor*, Fribourg, 1974, Vol. II, p.597, no. 127). Like the present suite its sinuous frames are deeply carved in relief with trailing flowers, cartouches and *rocaille* scrolls: characteristic of Foliot's oeuvre. The detail and depth of the decoration suggests it might be the work of Nicolas' half-brother, Toussaint Foliot, who was elected *maître-sculpteur* in 1832.

It is interesting to note in comparison that the Waddesdon suite, now with 19th century gilding, originally had two tone decoration with gilt highlighted carving against a ground, probably white. A paint and pigment analysis of the present suite has revealed that the original decoration of this suite was white with a red glaze and touches of silvering used to pick out the high-relief carving. Evidence of this original polychrome decoration also strengthens the attribution of this suite to Foliot by comparison to the well-known brightly painted *fauteuil en cabriolet*, attributed to Foliot, and today in the Louvre (Bequest of Comte Isaac de Camondo, 1911 (inv. OA 6492) see B. Pallot, *Furniture Collections in the Louvre*, vol. 2, Dijon, 1993, pp. 74-77).

THE UPHOLSTERY *DE SATIN BRODE AUX INDES*

Like the Waddesdon suite, the present chairs are upholstered with colourful embroidery known as *satin brodé aux Indes* which has been cut and *réappliquée* stitched to a modern cream silk ground. Here the backs have brocade of ribbon-tied floral garlands encircling a bouquet which compares closely to the Waddesdon tapestries, which feature similar flowers and foliage and also scenes from La Fountaine's fables. In discussion of the Waddesdon upholstery, Renaud Serrette observes that polychrome embroideries on light-coloured silks were European imitations of *broderies des Indes*, which were much admired in the 18th century. It is speculated that the duc de Penthièvre (1725-1793), the grandson of Louis XIV, acquired the 'Waddesdon suite' in the 1770s at which time he ordered the present upholstery from two *brodeurs du roi* as part of a substantial commission of embroidered furniture for the châteaux of Sceaux and Bizy. The embroiderers, known as 'Baudouin et Boucher', have not been formally identified, but the former might have been Joseph-François-Xavier Baudouin (1739-c.1786) who was made *maître brodeur* on 20 December 1773 and worked for the Garde-Meuble de la Couronne. The similarity of the embroideries of the present suite with those on the Waddesdon seats allows an attribution to the same *brodeurs*, Baudouin and Boucher. Furthermore 18th century textiles of this type are frequently found applied to seat frames painted in white with details picked out in gold (R. Serrette, 'From Madame de Pompadour to Chanteloup, by way of the duc de Penthièvre: a set of two *bergères* and six chairs at Waddesdon Manor', *The Duc de Choiseul Essays in honour of Mrs Charles Wrightsman*, Waddeson Miscellanea Vol. I, 2009, pp. 60-71).





A PRINCELY COMMISSION

The duc de Penthièvre spent a fortune, almost 30,000 *livres*, on upholstered furniture (*ibid*, p. 64) and it is tantalizing to speculate that this suite, dating from *circa* 1750, was reupholstered as part of his substantial commission of *satin brodé aux Indes* in the 1770s. However it has also been proposed that the suite had an alternative, but no less noble, origin. The 1951 Galerie Charpentier catalogue identified the crowned 'S.P.' stamp as belonging to the *maison Royale de Parme*. Although this cannot be corroborated, and the stamp might in fact be that of a north European, possibly German, princely family, the suite does compare closely to seat furniture executed for the Duke and Duchess of Parma. Philip of Spain, the third son of the King Philip V, and Madame Louise Elisabeth, the eldest daughter of Louis XV, were created Duke and Duchess of Parma when the small Italian state was ceded to Spain in 1748 following the War of Austrian Succession. Shortly thereafter they commissioned the French architect Ennemond Alexandre Petitot to renovate their ducal palace in Parma, the Reggia di Colorno. In honour of Louise Elisabeth, the interiors were remodeled in emulation of Versailles with a large quantity of furniture imported from Paris and *intagliatori francesi* hired to carve the elaborate rococo *boiseries*. This is supported by the existence of a set of ten closely related side chairs, attributed to Foliot, which were removed from Parma in 1868 and are now preserved in the Pitti Palazzo, Florence (see G. Cirillo & G. Godi, *Il Mobile a Parma fra Barocco e Romanticismo 1600-1860*, Parma, 1983 p. 121, fig. 290). A more extravagant ceremonial armchair, part of the famous 'Parma Suite' and attributed to Foliot, is in the Metropolitan Museum (illustrated B. Pallot, *The Art of the Chair in Eighteenth-Century France*, Paris, 1989, pp. 145).

BARON VON SEIDLITZ

Baron Carl G. von Seidlitz died in New York in 1954. His obituary in the New York Times records that he was a member of an old German military family and Army veteran of World War I formally well known in high Berlin social and diplomatic circles. In 1937 he married the Countess Frieda Constantini of Paris, a daughter of Herman Frasch of Cleveland. In addition to the Galerie Charpentier sale of 1951, Parke-Bernet Galleries, New York, held sales of property belonging to Baron and Baroness Carl von Seidlitz in May 1947.



One of the fauteuils shown with its *à chassis* upholstery removed.



Detail of the inventory brand.





THE PROPERTY OF A LADY

46

A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH AND MARQUETRY COFFRE A BIJOUX

BY PIERRE ROUSSEL, CIRCA 1770, PROBABLY RETAILED BY LEONARD BOUDIN

The top, front, sides and back all decorated with panels of architectural landscape, the hinged rectangular top opening to reveal a compartment and fitted with a three quarter pierced ormolu gallery, the front fitted with a tambour shutter, the angles with foliate clasps, chutes and paterae; the lower part with a writing slide above a drawer at the front, veneered all around with still-life motifs, raised on cabriole legs headed by ormolu chutes incorporating bearded masks continuing to foliate cast claw feet, joined by a rectangular stretcher centred with a musical trophy, stamped *P.ROUSSEL* and *JME* to writing slide, and stamped *P* and *JME* to underside, with a label inscribed *18*
40 in. (101.5 cm.) high, 19 in. (48 cm.) wide, 14 in. (35.5 cm.) deep

£150,000-200,000 US$230,000-300,000 €170,000-220,000

PROVENANCE:
Edward Wheler Mills.
By descent through his daughter Charlotte, wife of the Rt. Hon. Edward Cooper of Markree Castle, Collooney, Co. Sligo to his grandson
Brigadier General R.J. Cooper, C.B., C.V.O., sold, Christie's, London, 30 October 1947, lot 119.
Frank Green, sold Christies, London 5 May 1949, lot 114.
Sir Alfred Chester Beatty.
Mrs. Charlotte Ford, sold Christie's, New York, 18 November 1978, lot 154.
'Magnificent French Furniture & Works of Art' [anonymous collection sale], Christie's, London, 12 December 2002, lot 45, where acquired by the present owner.





The related *coffre à bijoux* by Roussel in the Cleveland Museum of Art.



Decorated with jewel-like ormolu-mounts and exquisite pictorial marquetry panels, this striking *coffre à bijoux* belongs to a small group executed predominantly on commission and under the direction of the leading *marchands-mercier*. Of the few known comparables the closest example is probably the coffer attributed to Roussel in the Huntington Collection (illustrated R. Wark, *French Decorative Art in the Huntington Collection*, 1979, figs.70 and 72). Although somewhat plainer and less richly mounted, the Huntington coffre also displays pictorial marquetry panels which were almost certainly executed by a specialist *marqueteur*.

Further related examples include that, also stamped by Roussell in the Severance Prentiss Bequest to the Cleveland Museum of Art (illustrated in the *Catalogue of the Elizabeth Severance Prentiss Collection*, Cleveland, 1944, pl. XV, p. 42) [see illustration], and another, stamped by the *marchand-ébéniste* Léonard Boudin in the California Palace of the Legion of Honor, San Francisco (illustrated in, '*French Taste in the Eighteenth Century*', *Exhibition Catalogue*, Detroit Institute of Art, 27 April-June 3 1956, no. 41, p. 25.

Another related cabinet-on-stand was sold Sotheby's London, 19 April 1937, lot 174. Unstamped, it features a very similar river with swans in the marquetry on the central panel.

The most elaborate example, profusely inlaid with incrustations of mother-of-pearl and formerly in the collection of the Earls of Jersey at Middleton Park, was sold from the Jaime Ortiz-Patino Collection at Sotheby's New York, 20 May 1992, lot 71 ($352,000).

The distinctive 'naif' marquetry of teapots, vessels, flower-filled vases and urns, inspired by the ornamental borders of Chinese coromandel lacquer screens, is characteristic of the work of the *ébéniste* and specialist *marqueteur* Charles Topino. Based in the rue Faubourg-Saint-Antoine, Topino – as his daybook reveals – is known to have supplied marquetry panels of this type for his *confrères*, the *marchand-ébénistes* (A. Pradère, *Les Ébénistes Français de Louis XIV à la Revolution*, Paris, 1989, p.319.).

THE COLLECTIONS OF THE MILLS FAMILY

Edward Wheler Mills (1801-1865) was partner in his family's bank Glyn Mills & Co, with his two brothers, both of whom were passionate collectors of French works of art. His second brother Charles (1792-1872) formed the celebrated Hillingdon Collection of French furniture and works of art, one of the greatest put together in England in the 19th century, including the largest single accumulation of Louis XV and XVI porcelain-mounted furniture ever to be assembled. Seventeen of the pieces (together with other furniture and Sèvres porcelain) were sold from the collection in 1936 and are now in the Metropolitan Museum, New York (J. Parker *et al*, *Decorative Art from the Samuel H. Kress Collection*, Aylesbury, 1964, pp. 116-119 *et passim*). The highlights of the collection were preserved for posterity in the privately printed collection catalogue of 1891.

In 1825 Charles Mills married Emily Cox, the daughter of a partner in Cox's Bank. He built a house near his wife's parents at Hillingdon, Middlesex and in London the Mills lived at Camelford House on the corner of Oxford Street and Park Lane. He was created a baronet in 1868. His son, created 1st Lord Hillingdon in 1886, continued to live at Camelford House but moved from Hillingdon Court to Wildernesse Park, near Sevenoaks.





THE PROPERTY OF A GENTLEMAN

47

A PAIR OF SWEDISH ORMOLU-MOUNTED BLYBERG PORPHYRY VASES

ATTRIBUTED TO FREDERIK LUDVIG RUNG,
CIRCA 1800-1810

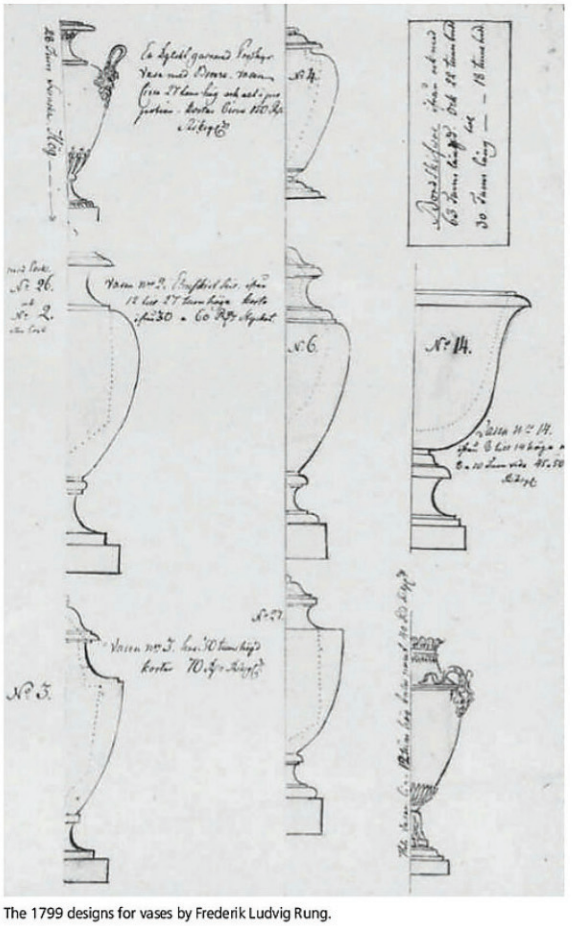
Each of ovoid form with everted rim and beaded collar, flanked by twin zoomorphic mask handles linked by swags of vine leaves and grapes above a stiff-leaf socle and spreading stepped base with beaded edge,
one neck loose
22½ in. (57 cm.) high (2)

£120,000-180,000 US$190,000-270,000
€140,000-200,000





The related porphyry vase presented to King Gustav III in 1787, now at the Royal Palace, Stockholm.



The 1799 designs for vases by Frederik Ludvig Rung.

Conceived in the Swedish late Gustavian neo-classical style, these magnificent Blyberg porphyry vases are among the most richly-mounted examples of Swedish porphyry executed around 1800. They correspond to designs for porphyry vases by C.F. Sundvall of 1788-'90 and in particular to those executed by court *ciseleur* Frederik Ludwig Rung (1748-1810) of 1799 (H. Sundblom, *'Porfyr'*, Stockholm, 1985, p. 21). Rung had trained in France and England before returning to Stockholm where he established a workshop in 1787 specialising in clocks, candelabra and mounts for porphyry objects. His 1799 designs depict various shapes of unmounted vases, tazze and boxes, including the exact shape of our present vases, no. 26 and no. 2, available in two sizes. The drawing also includes two designs for vases with mounts very similar to those present vases and it is highly probable that Rung was responsible for the execution of these. Rung's most principal and characteristic mounts were satyr mask handles, which he developed into a larger and more bearded variant than those found in French ormolu at that time. The vase presented to King Gustav III in 1787 was mounted with these masks as well as various other tall, slender examples on column now in the Royal palace in Stockholm (*op. cit.* frontispiece and p. 3).







THE PROPERTY OF A GENTLEMAN

~48

A GEORGE II SILVER DINNER-SERVICE

MARK OF GEORGE WICKES, LONDON, 1745-1756

Comprising the following as detailed fully on the following pages:

A pair of soup-tureens, covers, liners, stands and ladles
An epergne and plateau
Seventy dinner-plates
A set of eighteen soup-plates
A set of twenty-nine dishes, twenty-two covers and two mazarines
A set of eleven salvers and waiters
A set of four candlesticks
A set of eight sauceboats and four sauce-ladles
A pair of cruet-stands
A pair of boxes and covers
A set of four condiment-vases

Total gross weight 5,295 oz. 9 dwt. (164,705 gr.)

(184)

The arms are those of FitzGerald impaling the Royal arms of Charles II for James FitzGerald, 20th Earl of Kildare, later 1st Duke of Leinster (1722-1773), and his wife Lady Emily (1731-1814), daughter of Charles Lennox, 2nd Duke of Richmond, whom he married on 7 February 1747.

£1,500,000-2,000,000

US$2,300,000-3,000,000
€1,700,000-2,200,000

PROVENANCE:
James FitzGerald, 20th Earl of Kildare, later 1st Duke of Leinster (1722-1773) and then by descent to Edward, 7th Duke of Leinster (1892-1976), sold in January 1918 as part of his inheritance to Sir Harry Mallaby-Deeley (1863-1937), property magnate.
with French and Co., New York.
Walter P. Chrysler Jr. (1909-1988), collector and philanthropist.
Walter P. Chrysler Jr., 'Offered at Private sale', Parke Bernet Galleries, New York, 23 April-5 May 1960.

EXHIBITED:
Sydney, The Art Gallery of New South Wales, *Masterpieces of English and European Silver and Gold*, 1980, no. 9.
London, The Victoria and Albert Museum, *Rococo, Art and Design in Hogarth's England*, 1984, G23.
London, Christie's, *The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection*, 1989, no. 94.
Hampton Court, Hampton Court Palace, 1994-2000.

LITERATURE:
George Wickes, *Gentleman's Ledger*, 1746.
M. Snodin, 'Silver Vases and their Purpose', *The Connoisseur*, January 1977, pp. 37-42.
E. Barr, *George Wickes, Royal Goldsmith 1698-1761*, London, 1980. pp. 197-205.
J. B. Hawkins, *Masterpieces of English and European Silver and Gold*, Sydney, 1980, pp. 30-35.
J. B. Hawkins, *The Al Tajir Collection of Silver and Gold*, London, 1983, vol. I, pp. 54-66.
M. Snodin, *Rococo, Art and Design in Hogarth's England*, London, 1984, pp. 116-117.
P. Glanville, *Silver in England*, London, 1987, p. 189.
The Glory of the Goldsmith, Magnificent Gold and Silver from the Al Tajir Collection, 1989, pp. 130-131.
B. Carver Wees, *English, Irish and Scottish Silver at the Sterling and Francine Clark Art Institute*, New York, 1997, p. 122, n. 28.
J. McDonnell, 'Irish Rococo Silver', *Irish Arts Review Yearbook*, Vol. 13, 1997, pp. 78-87.









James FitzGerald, 20th Earl of Kildare, later 1st Duke of Leinster.
Courtesy of the Trustees of the Goodwood Collection/Bridgeman Art Library



Emily, Countess of of Kildare, later Duchess of Leinster.
Courtesy of the Trustees of the Goodwood Collection/Bridgeman Art Library

JAMES FITZGERALD, 20TH EARL OF KILDARE, LATER 1ST DUKE OF LEINSTER (1722-1773)

James FitzGerald, 20th Earl of Kildare and 1st Duke of Leinster (1722-1773) was the son of Robert, Earl of Kildare (1675-1744) and his wife Mary, eldest daughter of William O'Brien, 3rd Earl of Inchiquin. He was born on 29 May 1722, and styled Lord Offaly until 1744, when he succeeded his father to the peerage as Earl of Kildare. He served as Member of Parliament for Athy in 1741-44 while underage. On 21 February 1746 he was created Viscount Leinster of Taplow, co. Buckingham, and was made a member of the Irish Privy Council. Two weeks previously he had married, from her father's house in Whitehall Place, at St Margaret's Westminster, Emilia Mary (1731-1832), god-daughter of King George II and second surviving daughter of Charles Lennox, 2nd Duke of Richmond, and his wife Sarah, daughter and co-heiress of William Cadogan, 1st Earl Cadogan. James and Emilia had no fewer than nine sons and eight daughters.

He played an active part in Irish politics and with his enormous wealth and influential family connections soon formed a powerful party, becoming one of the most popular noblemen in Ireland. He accepted a post in the Government as Lord Deputy in 1756, and that of Master General of the Ordinance in 1758, and in 1761 was created Marquess of Offaly in the peerage of Ireland. Five years later he was created Duke of Leinster in the peerage of Ireland at a time when there were no other Irish Dukes. While his principal seat was the Palladian Carton House in county Kildare, which had been built by his father and where, together with his wife, he created one of the most idyllic landscape gardens in Ireland, he also built, between 1745-48, Kildare House in the south of Dublin. Initially his townhouse was some distance from his aristocratic peers, who were clustered around Rutland and Mountjoy squares but as Kildare rightly predicted others followed. The house, designed by the architect Richard Cassels remained in the family until 1815 when it was sold to the Royal Dublin Society, having by this time been renamed Leinster House. The house again changed hands in 1924 when it was acquired by the Irish State to become the home of the Irish Parliament.

THE LEINSTER DINNER-SERVICE

The wealth of Royal and aristocratic patrons, the skill of the goldsmith and the inventiveness of design are embodied in the greatest of 18th century dinner-services. The Leinster dinner-service is the grandest and most complete surviving aristocratic service. Its cost far exceeded that of the Prince of Wales' service, and unlike so many others, it has remained almost intact.

The dinner-service was not only the greatest form of display plate but was also of practical use. In the 17th century, the buffet at the side of the dining-room had been used to show the host's wealth through the assembled arrangement of flagons, flasks, cups and dishes. In the 18th century, display moved to the dining-table itself. The linen-covered table was centred on the great epergne or *surtout-de-table*. The fashion for dining '*à la française*' also called for soup-tureens for the first course and a plethora of dishes and covers for the following courses. The French style of dining created the need for cruets, sauceboats and condiment-vases for the table as the diners served themselves and their neighbours from the dishes that were placed on the table. The diners entered the dining-room to see a fully dressed table and, as the courses progressed, the dishes were removed and replaced. All courses were similarly served on silver dishes, and in the richest of houses with silver covers, protecting the food and providing a visual spectacle for the guests.

The way in which the dining table could be presented was the subject of many publications. For example,Vincent La Chapelle's *The Modern Cook*, published in 1736, gave instructions as to how the table should be arranged in the latest fashion. La Chapelle, cook to the great Francophile Earl of Chesterfield, included engravings, which illustrated the many different geometrical arrangements of dishes.

The Leinster dinner-service is rare, not only because of its survival, but also because its commission is fully listed in the *Gentleman's Ledgers* of its maker, the Royal goldsmith George Wickes. The entry records each piece with its weight and its cost together with the cost of engraving and, in some instances, the cost of cases and the glass. This gives an insight into the contemporary use for the many elements which were incorrectly identified in the past. Michael Snodin, in 'Silver Vases and their Purpose', *op. cit.*, pp. 37-42, notes that the set of four vases, described in the Wickes Ledger as '*4 round boxes*', are some of the earliest surviving condiment urns and the '*two ovill boxes*' were intended to hold sugar to be used in salad dressing. He deduced this from the items that follow their entry in the invoice, the spoons for use with the vases and boxes, namely '*to 2 suger [sic] spoons 2 pepper 2 musterd [sic] spoons / To 24 salt glasses and 12 musterd [sic] and pepper glasses*'.

The centrepiece or epergne as described by George Wickes is derived from a '*surtout*' designed by William Kent and published in John Vardy's *Designs of Mr Inigo Jones and Mr William Kent*, 1744, pl. 27. This was commissioned by Frederick, Prince of Wales from George Wickes in 1745. The form was influential. The same design was also the inspiration for the Bute epergne of 1761, commissioned from another Royal goldsmith, Thomas Heming, by John, 3rd Earl of Bute (1713-1792). Bute was a great friend of the Prince of Wales, and had served as Lord of the Bedchamber. The choice of this design, first created for the Prince, was perhaps influenced by the family's close relationship with the Royal family. The service is in the Rococo style which was both highly fashionable and costly. The exceptional quality of the cast and chased ornament on, for example, the soup-tureens, epergne and plateau, together with the sheer quantity of silver used made the Leinster dinner-service the most costly of commissions. Joseph MacDonnell in his article for *Irish Arts Review Yearbook* put the price into context. The service cost £4,044 which equated to over 100 times the yearly salary of a curate. The service would have been used both at Carton House, co. Kildare and at Leinster House, his Dublin town house.

The R^t. Hon^ble. The Earl of Kildare, Debtor 17 February 1746

To 2 Turreens [sic] *2 Dishes and 2 Ladles*	*592 oz. 14 dwt. 6/1*	*£180 5s 6d*
To Making at	*7/6*	*£222 5s 3d*
To Graving Arms and Mantling on these 4 crests & Cor^ts		*£ 8 12s*



a.)

A PAIR OF GEORGE II SILVER SOUP-TUREENS, COVERS, LINERS, STANDS AND LADLES

THE LINERS, STANDS AND LADLES EACH WITH THE MARK OF GEORGE WICKES, LONDON, 1746, THE TUREENS AND COVERS APPARENTLY UNMARKED, CIRCA 1746

Each shaped oval on four openwork leaf-capped scroll feet, chased and pierced with stylized shells and scrolls and with reeded handles, the domed covers similarly chased and with reeded handles, each with plain liner, the stands with shell handles and reeded and shell borders, each with soup-ladle with shell fluted bowl, the stands each engraved with a coat-of-arms below an earl's coronet, the liners and ladles each engraved with a crest below an earl's coronet, *marked under the liners, stands and on ladles, the liners each numbered and engraved with a scratchweight 'No 1 19?=5' and 'No 2 191=12', the stands engraved 'No 1 88=12' and 'No 2 89=5', the ladles engraved 'No 1 11=12' and 'No 2 11=?'*
The stands 21 in. (53.5 cm.) long
570 oz. 8 dwt. (17,742 gr.)

(6)



The R^t. Hon^ble. The Earl of Kildare, Debtor 19 February 1746

To a Fine Epargne [sic] *and Basket & Table*	*426 oz. 16 dwt. 16/-*	*£342 5s*
To Graving the Border and Arms on the Table and Arm on Baskets		*£ 16 16s*
To a Mahogany Board & brass Casters Silver'd for the Table		*£ 1 10s*



b.)

A GEORGE II SILVER EPERGNE AND PLATEAU

THE PLATEAU WITH MARK OF GEORGE WICKES, LONDON, 1746,
THE EPERGNE APPARENTLY UNMARKED, CIRCA 1746

The epergne on six shell and leaf-capped scroll feet and with pierced canopy, cast and chased with trailing vines and a finial cast as a basket of flowers, the plateau on four leaf-capped scroll feet and with shell, scroll and foliage border, the sides applied with foliage scrolls and cast with cornucopia, engraved with a coat-of-arms below an earl's coronet within trailing foliage issuing from vases, with mahogany base set with four part-ivory castors, *the plateau fully marked underneath and with maker's mark only on border*
the plateau 26¾ in. (68 cm.) long
gross weight 395 oz. 14 dwt. (12,307 gr.)

(2)



The R^t. Hon^ble. The Earl of Kildare, Debtor 9 February 1746

To 7 doz^n of Plates *1794 oz. 6 dwt. 8/7* *£770 1s 2d*



c.)

A SET OF EIGHTEEN GEORGE II SILVER SOUP-PLATES

MARK OF GEORGE WICKES, LONDON, FOUR 1745 AND FOURTEEN 1746

Each shaped circular with reeded and shell borders, each engraved with a crest below an earl's coronet, *each marked underneath, further engraved with a number and scratchweight 'No 1 20=17'; 'No 2 20=17'; 'No 3 21=7'; 'No 4 21=6'; 'No 5 21=5'; 'No 6 20=15'; 'No 7 20=11'; 'No 8 20=19'; 'No 10 21=4'; 'No 11 21=7'; 'No 12 21=1'; 'No 13 21=7'; 'No 14 21=5'; 'No 15 20=14'; 'No 16 20=19'; 'No 17 20=13'; 'No 19 20=3'* and *'No 78 20=4'*
10 in. (25.6 cm.) diam.
363 oz. 12 dwt. (11,308 gr.)

(18)



d.)

SEVENTY SILVER DINNER-PLATES

SIXTY-NINE WITH MARK OF GEORGE WICKES, LONDON, THIRTY-SEVEN 1745, TWENTY 1746, TWELVE 1756, ONE MODERN

Each shaped circular and with reeded and shell borders, each engraved with a crest below an earl's coronet, *each marked underneath, further engraved with a number and scratchweight 'No 3 19=5'; 'No 4 20=0'; 'No 5 20=2'; 'No 7 19=19'; 'No 10 19=10'; 'No 11 19=17'; 'No 12 19=8'; 'No 13 19=13'; 'No 14 19=18'; 'No 15 19=18'; 'No 17 19=17'; 'No 19 19=12'; 'No 21 19=16'; 'No 22 19=8'; 'No 24 19=14'; 'No 26 19=17'; 'No 27 19=18'; 'No 28 20=0'; 'No 29 20=4'; 'No 30 19=19'; 'No 31 20=3'; 'No 32 19=10'; 'No 33 19=19'; 'No 34 20=1'; 'No 35 19=8'; 'No 36 19=12'; 'No 37 19=18'; 'No 38 19=18'; 'No 39 19=18'; 'No 40 19=15'; 'No 41 19=11'; 'No 43 19=11'; 'No 44 19=10'; 'No 45 19=10'; 'No 46 19=15'; 'No 47 19=9'; 'No 48 19=9'; 'No 50 19=11'; 'No 51 19=13'; 'No 52 19=15'; 'No 53 19=17'; 'No 54 19=13'; 'No 56 20=1'; 'No 57 19=19'; 'No 58 19=14'; 'No 59 19=11'; 'No 60 19=16'; 'No 61 19=16'; 'No 63 19=10'; 'No 64 19=13'; 'No 66 19=8'; 'No 67 19=7'; 'No 68 19=17'; 'No 69 19=14'; 'No 70 19=6'; 'No 71 19=18'; 'No 74 19=19'; 'No 76 19=17'; 'No 77 19=18'; 'No 78 19=18'; 'No 79 19=19'; 'No 83 19=8'; 'No 84 19=17'; 'No 85 19=15'; 'No 86 19=18'; 'No 90 19=19'; 'No 94 19=17'* and *'No 95 19=13'*
10 in. (25.4 cm.) diam.
The George II plates 1,290 oz. (40,123 gr.)

(70)



The R^t. Hon^ble. The Earl of Kildare, Debtor 9 and 17 February 1746

To 30 Dishes	*1152 oz. 14 dwt.*	*9/1*	*£523 10s 6d*
To 22 Dish Covers	*871 oz. 10 dwt.*	*9/7*	*£417 12s*
To Graving 22 Crests and Cor^ts Large			*£ 4 8s*
To 4 Fish Plates	*93 oz.*	*9/7*	*£ 44 11s 3d*

e.)

A SET OF FOUR GEORGE II SILVER SECOND-COURSE DISHES AND COVERS

MARK OF GEORGE WICKES, LONDON, 1746

Each shaped circular and reeded and shell borders, the domed covers with applied foliate scroll strapwork and central reeded handles, each dish and cover engraved with a crest below an earl's coronet, *each marked under dish and on cover, the covers and dishes each engraved with a number and scratchweight 'No 1 29=0 and 31=6'; 'No 2 30=6 and 31=13'; 'No 3 28=18 and 30=0' and 'No 4 29=6 and 31=14'*
the dishes 12½ in. (31.6 cm.) diam.
228 oz. 2 dwt. (7,094 gr.)

(8)

f.)

A SET OF FOUR GEORGE II SILVER SECOND-COURSE DISHES AND COVERS

MARK OF GEORGE WICKES, LONDON, 1746

Each shaped circular and reeded and shell borders, the domed covers with applied foliate scroll strapwork and central reeded handles, each dish and cover engraved with a crest below an earl's coronet, *each marked under dish and on cover, the covers and dishes each engraved with a number and scratchweight 'No 5 32=15 and 37=4'; 'No 6 33=12 and 38=0'; 'No 7 34=2 and 37=11' and 'No 8 31=18 and 36=8'*
the dishes 13¼ in. (33.5 cm.) diam.
271 oz. 10 dwt. (8,443 gr.)

(8)

g.)

A SET OF FOUR GEORGE II SILVER MEAT-DISHES AND COVERS

MARK OF GEORGE WICKES, LONDON, 1746

Each shaped oval with shell handles and reeded and shell borders, the domed covers with applied foliate scroll strapwork and central reeded handles, each dish and cover engraved with a crest below an earl's coronet, *each marked under dish and on cover, the covers and dishes each engraved with a number and scratchweight 'No 9 25=7 and 28=10'; 'No 10 23=0 and 27=5'; 'No 11 24=13 and 27=12' and 'No 12 24=6 and 27=19'*
the dishes 13½ in. (34.2 cm.) diam.
199 oz. 2 dwt. (6,192 gr.)

(8)

h.)

A SET OF EIGHT GEORGE II SILVER MEAT-DISHES AND FOUR COVERS

MARK OF GEORGE WICKES, LONDON, 1746

Each shaped oval with shell handles and reeded and shell borders, the domed covers with applied foliate scroll strapwork and central reeded handles, each dish and cover engraved with a crest below an earl's coronet, *each marked under dish and on cover, the covers and dishes each engraved with a number and scratchweight 'No 13 27=9 and 31=12'; 'No 14 26=15 and 31=9'; 'No 15 27=19 and 30=16'; 'No 16 28=11 and 30=2'; 'No 17 28=10'; 'No 18 28=5'; 'No 19 27=19' and 'No 20 27=12'*
the dishes 14⅛ in. (36 cm.) diam.
329 oz. 6 dwt. (10,244 gr.)

(12)

i.)

A SET OF FIVE GEORGE II SILVER MEAT-DISHES AND FOUR COVERS

MARK OF GEORGE WICKES, LONDON, 1746

Each shaped oval with shell handles and reeded and shell borders, the domed covers with applied foliate scroll strapwork and central reeded handles, each dish and cover engraved with a crest below an earl's coronet, *each marked under dish and on cover, the dishes each engraved with a number and scratchweight 'No 21 46=4'; 'No 22 46=5'; 'No 23 45=12', 'No 24 48=4 and 'No 25 47=0', the covers each engraved with a number and scratchweight 'No 17 50=18'; ` No 18 50=8'; 'No 19 50=18' and 'No 20 50=8'*
the dishes 13½ in. (34.2 cm.) diam.
416 oz. 7 dwt. (12,949 gr.)

(9)

j.)

A SET OF FOUR GEORGE II SILVER MEAT-DISHES, TWO COVERS AND TWO MAZARINES

MARK OF GEORGE WICKES, LONDON, 1746

Each shaped oval with shell handles and reeded and shell borders, the domed covers with applied foliate scroll strapwork and central reeded handles, each dish and cover engraved with a crest below an earl's coronet, *each marked under dish and on cover, the dishes each engraved with a number and scratchweight 'No 27 74=16'; 'No 28 78=5'; 'No 29 76=10' and 'No 30 74=4', the covers each engraved with a number and scratchweight 'No 21 81=3' and 'No 22 79=6', the mazarines engraved with a number and scratchweight 'No 1 27=5' and 'No 2 26=18'*
the dishes 21½ in. (54.6 cm.) diam.
493 oz. 18 dwt. (15,392 gr.)

(8)



The R^t. Hon^ble. The Earl of Kildare, Debtor 9 February 1746

To 1 Large & 10 Smaller Waiters *362 oz. 2 dwt. 11/1* *£200 13s 2d*



k.)

A GEORGE II SILVER SALVER

MARK OF GEORGE WICKES, LONDON, 1746

Shaped circular on four scroll feet and with reeded and shell border, engraved with a coat-of-arms below an earl's coronet within a band of shells and scrolling foliage, *marked underneath, further numbered and engraved with a scratchweight 'No 1 120=10'*
21 in. (53.3 cm.) diam.
115 oz. 6 dwt. (3,587 gr.)

l.)

A PAIR OF GEORGE II SILVER SALVERS

MARK OF GEORGE WICKES, LONDON, 1746

Each shaped circular on four scroll feet and with reeded and shell border, each engraved with a coat-of-arms below an earl's coronet within a band of shells and scrolling foliage, *each marked underneath, further numbered and engraved with a scratchweight 'No 2 59=9' and 'No 3 58=18'*
15 in. (38 cm.) diam.
111 oz. 1 dwt. (3,456 gr.)

(2)

m.)

A SET OF FOUR GEORGE II SILVER WAITERS

MARK OF GEORGE WICKES, LONDON, 1746

Each shaped circular on four scroll feet and with reeded and shell border, each engraved with a coat-of-arms below an earl's coronet within a band of shells and scrolling foliage, *each marked underneath, further numbered and engraved with a scratchweight 'No 4 19=6'; 'No 5 19=8'; 'No 6 19=8' and 'No 7 19=1'*
9½ in. (24.1 cm.) diam.
70 oz. 12 dwt. (2,197 gr.)

(4)

n.)

A SET OF FOUR GEORGE II SILVER WAITERS

MARK OF GEORGE WICKES, LONDON, 1746

Each shaped circular on four scroll feet and with reeded and shell border, each engraved with a coat-of-arms below an earl's coronet within a band of shells and scrolling foliage, *each marked underneath, further numbered and engraved with a scratchweight 'No 8 11=14'; 'No 9 11=18'; 'No 10 11=6' and 'No 11 11=5'*
7¾ in. (19.7 cm.) diam.
41 oz. (1,275 gr.)

(4)



o.)

A SET OF FOUR GEORGE II SILVER CANDLESTICKS

MARK OF GEORGE WICKES, LONDON, 1748

Each on spreading circular base and four shell feet with fluted baluster stems, with spool-shaped sockets and plain fixed nozzles, each engraved with a crest below an earl's coronet, *each marked under base, further engraved with a number and scratchweight 'No 1 23=4'; 'No 2 24=6'; 'No 3 24=4' and 'No 4 22=11'*
9⅛ in. (23.2 cm.) high
90 oz. 17 dwt. (2,825 gr.)

(4)

p.)

A SET OF EIGHT GEORGE II SILVER SAUCEBOATS AND FOUR SAUCE-LADLES

THE SAUCEBOATS WITH MARK OF GEORGE WICKES, LONDON, 1746, THE LADLES APPARENTLY UNMARKED, CIRCA 1746

Each shaped oval on three scroll feet and with reeded and foliage borders and leaf-capped scroll handles, the ladles cast with foliage and shells and with shell cast bowls, each engraved with a crest below an earl's coronet, *the sauceboats each marked underneath, further engraved with a number and scratchweight 'No 1 23=12'; 'No 2 23=1'; 'No 3 23=1'; 'No 4 24=9'; 'No 5 22=15'; 'No 6 23=4'; 'No 7 16=16?' and 'No 8 17=5'*
six 8½ in. (21.6 cm.) wide and two 7¼ in. (18.4 cm.) wide
175 oz. 2 dwt. (5,447 gr.)

(12)



The R^t. Hon^ble. The Earl of Kildare, Debtor 9 February 1746

To 10 Sauceboats & 10 Spoons *232 oz. 17 dwt. 11/1* *£129 1s*

The R^t. Hon^ble. The Earl of Kildare, Debtor 17 February and 2 May 1746

To 4 Cruet Tops	*7 oz. 16 dwt. 6/1*	*£2 7s 6d*
To 4 Tops for gls Cruets	*2 oz. 10 dwt. 6/1*	*15s 2d*
To making		*£3 3s*



q.)

A PAIR OF GEORGE II SILVER CRUET-STANDS

MARK OF GEORGE WICKES, LONDON, CIRCA 1746

Each on four scroll feet, the sides pierced with shells and scrolls and with leaf-capped scroll handle, fitted with two cut-glass bottles, each with detachable silver cover with bud finial, each engraved underneath with a crest below an earl's coronet, *each marked underneath with maker's mark only struck four times, further engraved with a number and scratchweight 'No 1 21=11' and 'No 2 21=16'*
7¾ in. (19.4 cm.) wide
50 oz. 8 dwt. (1,567 gr.) weighable silver

(2)



The R^t. Hon^ble. The Earl of Kildare, Debtor 17 February 1746

To 2 ovill [sic] *and 4 round boxes*	*83 oz. 14 dwt. 6/1*	*£25 9s 1d*
To making	*7/6*	*£31 7s 9d*



r.)

A PAIR OF GEORGE II SILVER BOXES AND COVERS

MARK OF GEORGE WICKES, LONDON, CIRCA 1746

Each oval and on openwork spreading foot, chased with shells, scrolls and with reeded borders, with two handles, the domed covers with trailing foliage and bud finials, each engraved underneath with an initial 'K' below an earl's coronet, *each marked underneath with maker's mark only struck three times, each engraved underneath with number and scratchweight 'No 1 20=19' and 'No 2 21=13'*
6 in. (15.2 cm.) wide over handles
41 oz. 15 dwt. (1,299 gr.)

(2)



s.)

A SET OF FOUR GEORGE II SILVER CONDIMENT-VASES

MARK OF GEORGE WICKES, LONDON, CIRCA 1746

Each baluster on openwork spreading foot, chased with shells and scrolls, the domed covers chased with trailing foliage and with bud finial, each engraved with a crest below an earl's coronet, further engraved underneath with an initial 'K' below an earl's coronet, *each marked underneath with maker's mark only, further engraved with a number and scratchweight 'No 1 10=3'; 'No 2 10=8'; 'No 3 10=1' and 'No 4 10=9'*
5½ in. (14 cm.) high
40 oz. 8 dwt. (1,256 gr.)

(4)



END OF SALE



Important Notices and Explanation of Cataloguing Practice

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number. On occasion, Christie's has a direct financial interest in lots consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Such property is identified in the catalogue with the symbol ° next to the lot number. This symbol will be used both in cases where Christie's holds the financial interest on its own, and in cases where Christie's has financed all or part of such interest through third parties. When a third party agrees to finance all or part of Christie's interest in a lot, it takes on all or part of the risk of the lot not being sold, and will be remunerated in exchange for accepting this risk. The third party may also bid for the lot. Where it does so, and is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest at the front of the catalogue

In this catalogue, if property has a °♦ next to the lot number, Christies guarantee of a minimum price has been financed through third parties

ALL DIMENSIONS ARE APPROXIMATE

CONDITION

Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). For all other property, only alterations or replacement components are listed. Please contact the Specialist Department for a condition report on a particular lot. The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarise themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

EXPLANATION OF CATALOGUING PRACTICE

FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

EUROPEAN SCULPTURE AND WORKS OF ART

"By…"

In our opinion a work by the artist.

"Cast from a model by…"

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to…"

In our opinion a work probably by the artist.

"In the style of…"

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to…"

A work traditionally regarded as by the artist.

"In the manner of…"

In our opinion a later imitation of the period, of the style or of the artist's work.

"After…"

In our opinion a copy or aftercast of a work of the artist.

"Signed…"/"Dated…"/"Inscribed…"/"Stamped…"

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature…"/"Bearing the date…"/ "Bearing the Inscription…"/"Bearing the stamp…"

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

EUROPEAN CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein."A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by…"

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by…"

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by…"

In our opinion can properly be attributed to that decorator on stylistic grounds.

CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

SILVER

A GEORGE II SILVER CUP AND COVER

mark of Paul de Lamerie,

London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER

circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

Buying at Christie's

CONDITIONS OF SALE
Christie's Conditions of Sale and Limited Warranty are set out later in this catalogue. Bidders are strongly encouraged to read these as they set out the terms on which property is bought at auction.

ESTIMATES
Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium or VAT. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

RESERVES
The reserve is the confidential minimum price the consignor will accept and will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the symbol • next to the lot number.

BUYER'S PREMIUM
Christie's charges a premium to the buyer on the final bid price of each lot sold at the following rates: 25% of the final bid price of each lot up to and including £25,000, 20% of the excess of the hammer price above £25,000 and up to and including £500,000 and 12% of the excess of the hammer price above £500,000. Exceptions: Wine: 15% of the final bid price of each lot. VAT is payable on the premium at the applicable rate.

PRE-AUCTION VIEWING
Pre-auction viewings are open to the public free of charge. Christie's specialists are available to give advice and condition reports at viewings or by appointment.

BIDDER REGISTRATION
Prospective buyers who have not previously bid or consigned with Christie's should bring:
• Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
• Corporate clients: a certificate of incorporation.
• For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at + 44 (0)20 7839 2825 for advice on the information you should supply.
• A financial reference in the form of a recent bank statement or a reference from your bank in line with your expected purchase level. Christie's can supply a form of wording for the bank reference if necessary.
• Persons registering to bid on behalf of someone who has not previously bid or consigned with Christie's should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorisation from that party.
To allow sufficient time to process the information, new clients are encouraged to register at least 48 hours in advance of a sale. Prospective buyers should register for a numbered bidding paddle at least 30 minutes before the auction. Clients who have not made a purchase from any Christie's office within the last one year, and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference. For assistance with references, please contact Christie's Credit Department at +44 (0)20 7389 2862 (London, King Street) or at +44 (0)20 7752 3137 (London, South Kensington). **We may at our option ask you for a financial reference or a deposit as a condition of allowing you to bid.**

REGISTERING TO BID ON SOMEONE ELSE'S BEHALF
Persons bidding on behalf of an existing client should bring a signed letter from the client authorising the bidder to act on the client's behalf. Please note that Christie's does not accept payments from third parties. Christie's can only accept payment from the client, and not from the person bidding on their behalf.

BIDDING
The auctioneer accepts bids from those present in the sale-room, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid steps are shown on the Absentee Bid Form at the back of this catalogue.

ABSENTEE BIDS
Absentee bids are written instructions from prospective buyers directing Christie's to bid on their behalf up to a maximum amount specified for each lot. Christie's staff will attempt to execute an absentee bid at the lowest possible price, taking into account the reserve price. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids", "book bids", "order bids" or "commission bids". Absentee Bids Forms are available in this catalogue, at any Christie's location, or online at christies.com.

TELEPHONE BIDS
Telephone bids cannot be accepted for lots estimated below £2,000. Arrangements must be confirmed with the Bid Department at least 24 hours prior to the auction at +44 (0)20 7389 2658 (London, King Street) or +44 (0)20 7752 3225 (London, South Kensington). Arrangements to bid in languages other than English must be made well in advance of the sale date. Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversation.

SUCCESSFUL BIDS
While Invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the price of the final bid plus premium plus any applicable VAT.

PAYMENT
Buyers are expected to make payment for purchases immediately after the auction. To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction. Please note that Christie's will not accept payments for purchased Lots from any party other than the registered buyer.
Lots purchased in London may be paid for in the following ways:
wire transfer, credit card: Visa and MasterCard only (up to £25,000), and cash (up to £5,000 (subject to conditions)), bankers draft (subject to conditions) or cheque (must be drawn in GBP on a UK bank; clearance will take 5 to 10 business days).
Wire Transfers: Lloyds TSB Bank Plc City Office PO Box 217 72 Lombard Street, London
EC3P 3BT A/C: 00172710 Sort Code: 30-00-02 for international transfers, SWIFT LOYDGB2LCTY. For banks asking for an IBAN: GB81 LOYD 3000 0200 1727 10.
Credit Card: Visa and MasterCard only A limit of £25,000 for credit card payments will apply. This limit is inclusive of the buyer's premium and any applicable taxes. Credit card payments at London sale sites will only be accepted for London sales. Christie's will not accept credit card payments for purchases made in any other sale site. The fax number to send completed CNP (Card Member not Present) authorisation forms to is +44 (0) 20 7389 2821. The number to call to make a CNP payment over the phone is +44 (0) 20 7752 3388. Alternatively, clients can mail the authorisation form to the address below.
Cash is limited to £5,000 (subject to conditions).
Bankers Draft should be made payable to Christie's (subject to conditions).
Cheques should be made payable to Christie's (must be drawn in GBP on a UK bank, clearance will take 5 to 10 business days).
In order to process your payment efficiently, please quote sale number, invoice number and client number with all transactions.
All mailed payments should be sent to:
Christie's, Cashiers' Department, 8 King Street, St James's, London, SW1Y 6QT
Please direct all inquiries to King Street Tel: +44 (0) 20 7389 2996 Fax: +44 (0) 20 7389 2863 or South Kensington Tel: +44 (0) 20 7752 3138 Fax: +44 (0) 20 7752 3143

VAT
Ω or †
VAT payable at 20% on hammer price and buyer's premium
*
VAT payable at 5% on hammer price and at 20% on the buyer's premium
Ω or *
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α ***Buyers from within the EU:***
VAT payable at 20% on just the buyer's premium (NOT the hammer price).
Buyers from outside the EU:
VAT payable at 20% on hammer price and buyer's premium. If a buyer, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise Christie's to this effect immediately
(no symbol)
Auctioneers' Margin Scheme
In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 20% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.
Book Auctions
As above except:
(no symbol)
No VAT charged.
In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 20% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.
Wine Auctions
‡ Stock offered duty-paid, but available in bond.
VAT at 20% on hammer price and buyer's premium (wine only).

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If a lot is affected by this right it will be identified with the symbol λ next to the lot number. The buyer agrees to pay to Christie's an amount equal to the resale royalty. Resale royalty applies where the Hammer Price is 1,000 Euro or more and the amount cannot be more than 12,500 Euro per lot. The amount is calculated as follows:

Royalty	For the portion of the Hammer Price (in Euro)
4.00%	up to 50,000
3.00%	between 50,000.01 and 200,000
1.00%	between 200,000.01 and 350,000
0.50%	between 350,000.01 and 500,000
0.25%	in excess of 500,000

Invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pounds Sterling/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

SHIPPING
It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Buyers should request an estimate for any large items or property of high value that require professional packing. A shipping form is enclosed with each invoice, alternatively buyers can visit www.christies.com/shipping to request a shipping estimate.
For more information please contact the Shipping Department at + 44 (0)20 7389 2712 or via ArtTransport_London@christies.com for both London, King Street and London, South Kensington sales.

EXPORT OF GOODS FROM THE EU
If you are proposing to take purchased items outside the EU the following applies:
Christie's Art Transport:
If you use Christie's Art Transport you will not be required to pay the VAT at the time of settlement.
Christie's VAT authorised Shipper:
If you use a Christie's VAT authorised shipper you will not be required to pay the VAT at the time of settlement.
Own Shipper:
VAT will be charged on the invoice, refundable by the VAT Department upon receipt of the appropriate official documents sent to us by your shipper.
Hand-Carried:
VAT will be charged on the invoice.This will be refunded by the VAT Department upon receipt of the appropriate official document.
* or Ω
Starred and Omega lots – A C88 can be obtained from Christie's Shipping Department .This document must be stamped by UK Customs on leaving the UK.
or †
Margin Scheme and Daggered lots – Please obtain VAT Notice 4 07 from the Cashiers. This document must be stamped by UK Customs on leaving the UK.
Under all circumstances lots must be exported within 3 months of the date of sale, and proof of export provided on the appropriate form.

EXPORT/IMPORT PERMITS
Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making full payment for the lot.
Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Christie's Shipping Department at +44 (0)20 7389 2828 or the the Museums, Libraries and Archives Council: Acquisitions, Export and Loans Unit at +44 (0)20 7273 8269/8267.

Conditions of Sale

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms governing the legal relationship of Christie's and the seller with the buyer. You should read them carefully before bidding.

1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

2. CATALOGUE DESCRIPTIONS AND CONDITION

Lots are sold as described and otherwise in the condition they are in at the time of the sale, on the following basis.

(a) Condition
The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

(b) Cataloguing Practice
Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice, which appear after the catalogue entries.

(c) Attribution, etc
Any statements made by Christie's about any lot, whether orally or in writing, concerning attribution to, for example, an artist, school, or country of origin, or history or provenance, or any date or period, are expressions of our opinion or belief. Our opinions and beliefs have been formed honestly and in accordance with the standard of care reasonably to be expected of an auction house of Christie's standing, due regard having been had to the estimated value of the item and the nature of the auction in which it is included. It must be clearly understood, however, that, due to the nature of the auction process, we are unable to carry out exhaustive research of the kind undertaken by professional historians and scholars, and also that, as research develops and scholarship and expertise evolve, opinions on these matters may change. We therefore recommend that, particularly in the case of any item of significant value, you seek advice on such matters from your own professional advisers.

(d) Estimates
Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose.

(e) Fitness for Purpose
Lots sold are enormously varied in terms of age, category and condition, and may be purchased for a variety of purposes. Unless otherwise specifically agreed, no promise is made that a lot is fit for any particular purpose.

3. AT THE SALE

(a) Refusal of admission
Christie's has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

(b) Registration before bidding
Prospective buyers who wish to bid in the saleroom can register online in advance of the sale, or can come to the saleroom on the day of the sale approximately 30 minutes before the start of the sale to register in person. Prospective buyers must complete and sign a registration form with his or her name and permanent address, and provide identification before bidding. We may require the production of bank details from which payment will be made or other financial references.

(c) Bidding as principal
When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

(d) Absentee bids
We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and provided that we have exercised reasonable care in the handling of written bids, the volume of goods is such that we cannot accept liability in any individual instance for failing to execute a written bid or for errors and omissions in connection with it arising from circumstances beyond our reasonable control.

(e) Telephone bids
If a prospective buyer makes arrangements with us prior to the commencement of the sale we will use reasonable efforts to contact them to enable them to participate in the bidding by telephone but we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding arising from circumstances beyond our reasonable control.

(f) Currency converter
At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter. Where these arise from circumstances beyond our reasonable control we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

(g) Video or digital images
At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image. We do not accept liability for such errors where they arise for reasons beyond our reasonable control.

(h) Reserves
Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the symbol • next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders.

(i) Auctioneer's discretion
The auctioneer has the right to exercise reasonable discretion in refusing any bid, advancing the bidding in such a manner as he may decide, withdrawing or dividing any lot, combining any two or more lots and, in the case of error or dispute, and whether during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary the sale record maintained by the auctioneer will be conclusive.

(j) Successful bid and passing of risk
Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

4. AFTER THE SALE

(a) Buyer's premium
In addition to the hammer price, the buyer agrees to pay to us the buyer's premium together with any applicable value added tax. The buyer's premium is 25% of the final bid price of each lot up to and including £25,000, 20% of the excess of the hammer price above £25,000 and up to and including £500,000 and 12% of the excess of the hammer price above £500,000. Exceptions: Wine and Cigars: 15% of the final bid price of each lot, VAT is payable at the applicable rate.

(b) Artist's Resale Right ("Droit de Suite")
If the Artist's Resale Right Regulations 2006 apply to the lot the buyer also agrees to pay to us an amount equal to the resale royalty provided for in those Regulations. Lots affected are identified with the symbol λ next to the lot number.

(c) Payment and ownership
The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes or resale royalty) immediately after the sale. This applies even if the buyer wishes to export the lot and an export licence is, or may be, required. The buyer will not acquire title to the lot until all amounts due to us from the buyer have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.

(d) Collection of purchases
We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has performed any other outstanding obligations as we, in our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to this, the buyer shall collect purchased lots within two calendar days from the date of the sale unless otherwise agreed between us and the buyer.

(e) Packing, handling and shipping
Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot and in selecting third parties for these purposes, we are not responsible for the acts or omissions of any such third parties. Similarly, where we suggest other handlers, packers or carriers if so requested, our suggestions are made on the basis of our general experience of such parties in the past and we are not responsible to any person to whom we have made a recommendation for the acts or omissions of the third party concerned.

(f) Export licence
Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export licence does not affect his or her obligation to make payment immediately after the sale nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export licence on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export licence is required.

(g) Remedies for non payment
If the buyer fails to make payment in full in good cleared funds within 7 days after the sale, we shall have the right to exercise a number of legal rights and remedies. These include, but are not limited to, the following:

(i) to charge interest at an annual rate equal to 5% above the base rate of Lloyds TSB Bank Plc;
(ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
(iii) to cancel the sale;
(iv) to resell the property publicly or privately on such terms as we shall think fit;
(v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
(vi) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
(vii) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;
(viii) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
(ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;
(x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all reasonable costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

(h) Failure to collect purchases
Where purchases are not collected within two calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to remove the property to a third party warehouse at the buyer's expense, and only release the items after payment in full has been made of removal, storage, handling, and any other costs reasonably incurred, together with payment of all other amounts due to us.

(i) Selling Property at Christie's
In addition to expenses such as transport, all consignors pay a commission according to a fixed scale of charges based upon the value of the property sold by the consignor at Christie's in a calendar year. Commissions are charged on a sale by sale basis.

5. LIMITED WARRANTY

In addition to Christie's liability to buyers set out in clause 2 of these Conditions, but subject to the terms and conditions of this paragraph, Christie's warrants for a period of five years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the UPPER CASE description of the property in this catalogue. Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Christie's. Christie's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Christie's is not responsible for any errors or omissions in such material. The terms used in the headings are further explained in Important Notices and Explanation of Cataloguing Practice. The warranty does not apply to any heading which is stated to represent a qualified opinion. The warranty is subject to the following:

(i) It does not apply where (a) the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions; or (b) correct identification of a lot can be demonstrated only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property.
(ii) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie's when the lot was sold at auction.
(iii) The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.
(iv) The buyer's sole and exclusive remedy against Christie's and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Christie's nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest.
(v) The buyer must give written notice of claim to us within five years from the date of the auction. It is Christie's general policy, and Christie's shall have the right, to require the buyer to obtain the written opinions of two recognised experts in the field, mutually acceptable to Christie's and the buyer, before Christie's decides whether or not to cancel the sale under the warranty.
(vi) The buyer must return the lot to the Christie's saleroom at which it was purchased in the same condition as at the time of the sale.

6. COPYRIGHT

The copyright in all images, illustrations and written material produced by or for Christie's relating to a lot including the contents of this catalogue, is and shall remain at all times the property of Christie's and shall not be used by the buyer, nor by anyone else, without our prior written consent. Christie's and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

7. SEVERABILITY

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

8. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of England. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Christie's, to the exclusive jurisdiction of the courts of the United Kingdom.

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07/02/12

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SK:
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20/04/12

FRANCIS BACON (1909–1992)
Study for Self-Portrait · titled and dated 'SELF PORTRAIT NO 1 1964' (on the reverse)
oil on canvas · 60 x 55 in. (152.4 x 140 cm.) · Painted in 1964



Post War & Contemporary Evening Auction
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Collection Hélène et Marcel Rochas

Paris • 26 septembre 2012

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Exposition

22, 24, 25 septembre

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GIROLAMO ROMANINO (BRESCIA 1484/7–1560)
Christ carrying the cross · oil on canvas
31⅞ x 28⅜ in. (81 x 72 cm.) · $2,500,000–3,500,000



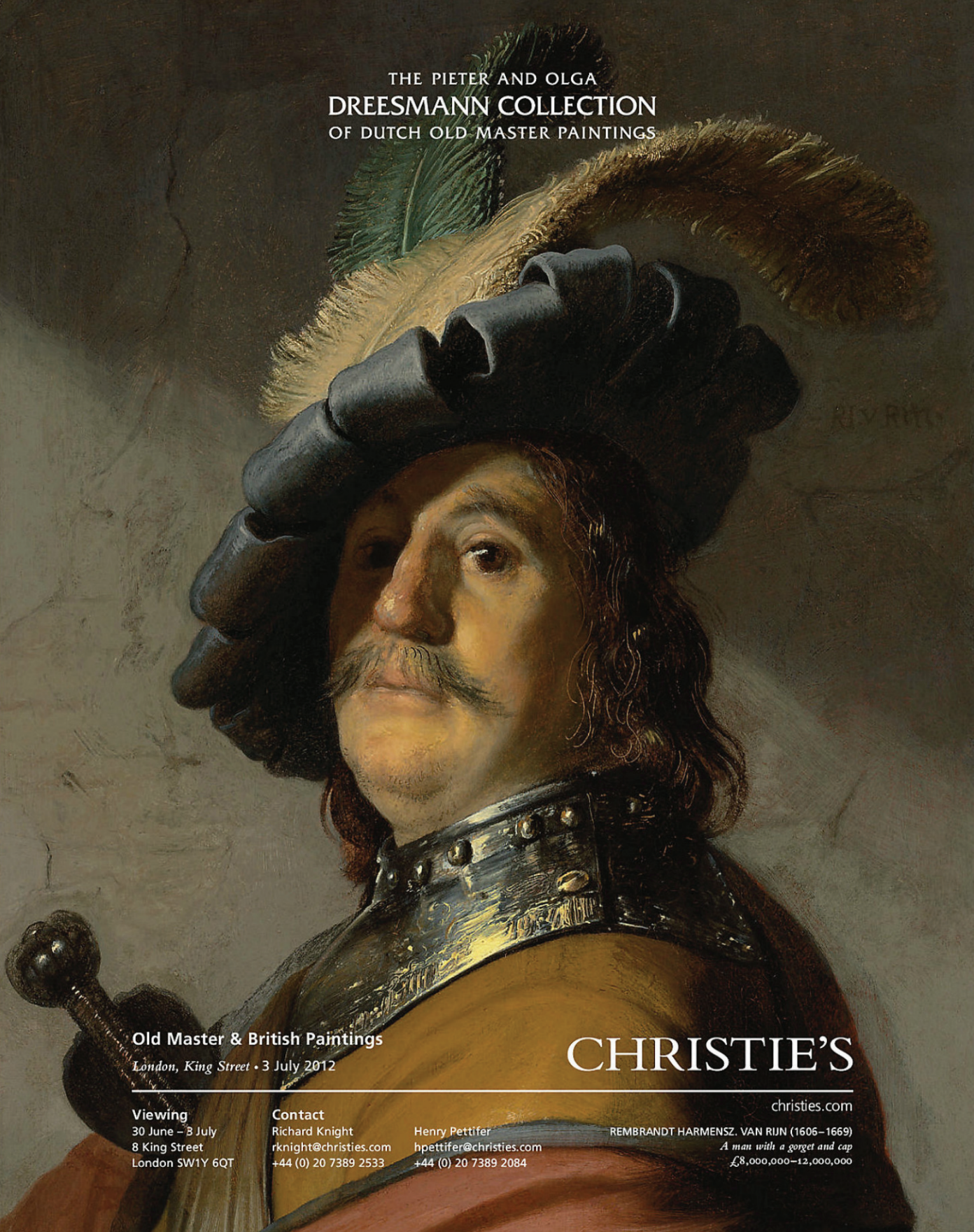
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REMBRANDT HARMENSZ. VAN RIJN (1606–1669)
A man with a gorget and cap
£8,000,000–12,000,000

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CLAUDE MONET (1840–1926)

La maison dans les roses

stamped with the signature 'Claude Monet' (Lugt 1819b; lower right)

oil on canvas · 36 ¼ x 28 ¾ in. (92 x 73 cm.) · Painted in 1925

£1,500,000–2,000,000



Impressionist/Modern Evening Sale

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UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (ie: UK£32,000, 35,000, 38,000)
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